

# VOGUE

*This number a*  
**FORECAST**  
*of*  
*Spring Fashions*



*February 1, 1916*

*The Vogue Company*  
CONDE NAST, *Publisher*

*Price 25 cents*



# Qualité Silks de Luxe



FASHION ever finds her whims anticipated in the silks of Mallinson production; always a new fabric creation ready to interpret exactly the very latest mode.

## Pussy Willow

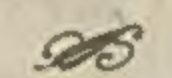
(Registered)

This inspiring silk is illustrated in a black and white Sport Suit of unusual design. Pussy Willow is a pure-dye, all-silk fabric, famed for its quality and style, guaranteed for two seasons' wear. You are sure of the genuine only when you see the stamp on the selvage, the label in the garment.

## Khaki-Kool

(Registered)

The green costume is made of the celebrated Khaki-Kool; a silk of unique, porous texture, accomplishing coolness and comfort without the sacrifice of distinctive style.



OTHER exclusive Mallinson creations are INDESTRUCTIBLE VOILE, strongest of sheer silks; and WILL O' THE WISP, an airy weave of cobweb fineness.

H. R. Mallinson & Company  
"THE NEW SILKS FIRST"

Fourth Avenue at 20th Street

New York





# HAAS BROTHERS

## *Distinctive Dress Fabrics*

The New Silks  
for Spring



*Chippendale Prints*

(Registered)  
The Silk with Chinese designs

*Failllette Silks*

(Registered)  
The Silk for the New Fashions

*Marquissette de Soie*

The newest in sheer fabrics

*Ponjab*

The Pongee for Sport Wear

The Haas Brothers Blue Book of Spring Fabrics  
in which these silks are shown, can be seen at the  
leading Dressmakers and Ladies' Tailors.

Ask to see Haas Brothers Blue Book of Advance  
Spring Models seen at the leading Dressmakers  
and Ladies' Tailors.

PARIS  
13 Rue des Pyramides

NEW YORK  
303 Fifth Avenue



# Copyright WARNING

**D**URING the past we have found that many business houses and publications have used Vogue's illustrations, sketches, cover drawings, fashion designs, or editorial matter, as their own. This notice is to inform offenders that where we have instituted suits for copyright infringements we have not lost a single case.

In a great many instances, however, we have been asked by the offenders to accept their assurance that they did not use our material deliberately, and to discontinue suit. We have been told, for example, that the material was used by their staff artist, without their knowledge or consent; or that they did not think we would object; or that it was used to advertise the product of a manufacturer who is an advertiser in Vogue, and so on—a variety of excuses which in no way relieve an infringer from responsibility.

The copyright law is intended to protect a publisher against the steal-

ing of matter which has cost him time and money to secure, and the exercise of careful judgment to select for publication: it is as fundamental a law and as easily understood as the law against ordinary theft and robbery, and we do not feel that we should be asked to consider, and certainly not to accept any excuses, when our published material is stolen from us; any more than we should, if it were an ordinary theft.

Hereafter, any infringements of Vogue's copyright which come to our notice, will be turned over to Vogue's attorney for settlement, and neither the President of the Vogue Company nor any of the executive officers will enter into any correspondence relative thereto. The settlement will be entirely in the hands of our attorney and any correspondence on the subject which may be addressed to the Vogue Company will be turned over to him.

**CONDÉ NAST**

*Publisher*

## **To READERS:**

If readers of Vogue will bring to our attention the use by others in advertising or in editorial columns of any sketch or fashion design from Vogue we shall appreciate their co-operation in our effort to check copyright infringement.





# *Kleinert's*

## **TUPAIR**

### **BRASSIERE GARMENT SHIELD**

Fresh Dress Shields every morning—this is possible if you wear the Tupair Brassiere Garment Shield.

It is a perfect bust-supporting Brassiere equipped with two pairs of Kleinert's guaranteed Dress Shields which button on and off so that the changing from one pair of Shields to the other takes but a moment's time.

Perfect dress protection with all the advantages of a perfect Brassiere are combined in this garment as in no other.

Ask to see the Tupair—a perfect-fitting Brassiere and two pairs of Kleinert's guaranteed Dress Shields for \$1.00—all sizes.

*Made by the*  
Makers of the famous *Gem* Dress Shields



# Write for your samples!

## Embroidered Robes and Waist Patterns

Direct from Switzerland

90 different patterns; over 400 color combinations; 90 new fashion sheets! Actual samples of every pattern sent! Write for your samples today. See offer below!

**B**EFORE you plan your summer clothes, before you buy a single thing, send for these samples. You get actual samples of the embroidered materials—actual pieces cut from the goods themselves—over 90 of them!

What store in your town could show you over 90 different imported robe and waist patterns—90 different designs and over 400 color combinations to choose from? Not even the big department stores in New York would send you the dozens and dozens of samples that a dime invested now will bring you.

They mean for you more fashionable, more becoming dresses than you have ever worn—they show you how to get exquisitely embroidered imported dresses, for no more than you pay for ordinary ready-made clothes.

In your own home where you can select at leisure, and consult with your family, you can have spread before you a complete showing of the season's newest and loveliest imported robes—all the fashionable fabrics, all the smart chiffons, crepes, organdies, batistes, voiles, linens, pongs, silks, etc.; dozens of color combinations that are wholly new and lovelier than any you have seen in this country.

### A Greater Variety, More Beautiful Designs, Than Ever Before!

We are the largest mail order embroidery house in all Europe—because of the enormous business we do abroad, we are able to offer you a larger variety than any other house. Never before have you had such a wonderful collection to choose from—never before has there been so many new fabrics, new designs, new color combinations, imported and assembled! They are more beautiful than ever!

All are unmade—ample material to make up any style—a fashion sheet with every sample; 90 fashion drawings which show 90 new ways to make up embroidered materials. The costumes shown are so smart, so full of information and suggestions that customers often tell us they really depend upon them for authentic forecasts of the modes that are to be! Think what it would mean to you to have over 90 of these fashion sheets before you when you are planning your clothes this spring!

### Worn by the Royal Families of Europe

We specialize in Swiss embroideries—our whole effort is devoted to offering the most exquisite Swiss embroidery in new and exclusive designs. Our designs are originated abroad and are controlled exclusively by us. You can secure these only through us—they are wholly different from the embroidered robes sold in stores. Schweizer costumes are worn by the Royal Families of Europe. Thousands of women all over the United States depend upon them, season after season, for the really important part of their wardrobe. Women of unlimited means, women who simply *must* be fashionable, Americans who have traveled in Europe for years, regularly visit our Lucerne house



—would not think of returning to America without a new Schweizer costume.

### Prices You Can Easily Afford

And such bargains! You can get these embroidered robes and waists at prices you can easily afford. These low prices are possible because we, the makers, sell *direct to you*; and because the embroidery is done in our own workrooms in Switzerland where labor is so cheap that we can sell at exceptionally reasonable prices. Prices range from \$1.00, \$2.50, \$3.90, up to \$35.00.

We deliver your order free by *return mail*, and guarantee satisfaction or promptly return your money. Old customers are inquiring of us "Is the war delaying deliveries?"—not in the least. Orders are filled promptly, from complete stock here in New York.

The dime is to cover postage and packing. Think what this dime spent now means to you—more charming clothes for the same money—exquisite richly-embroidered imported dresses, just the kind that you love to wear.

### Fill Out the Coupon—Send for Your Samples Today

Don't delay. Send a dime for these actual samples and fashion sheets from abroad. You simply can't afford *not* to get them. They solve your problem the moment you see them. Write your name and address plainly in the blank below. Mail it today.

### GOOD INCOME FOR YOU

Women make good incomes representing us in their own towns. Schweizer embroidered robes and waists really sell themselves. You have only to *show* them—everyone wants them the moment they see them. One woman says: "I enclose my first order, amounting to \$213.73. This represents 3 days' work, and I want to say your line of goods is absolutely the most satisfactory to handle that I have ever known, and I have been selling goods for the last 7 years. My customers are delighted with my new line, and I am proud to be the representative for such high grade goods. I will have another large order to send in soon." Write for terms.

**SCHWEIZER & CO.**  
Dept. K, 418 West 31st Street, New York

The prettiest—and others cost more  
"Every one admired my sister's graduation dress, and wanted to know where we got such an exquisite piece of chiffon. Of the seventeen girls who graduated, can safely and justly say none of the gowns could be compared with hers. I am sure many were more expensive in trimming, etc."

Graduation Dress so beautiful will also buy Wedding Gown  
"O you dear people. The silk robe just came, and we are in ecstasies over it. The business letter cannot express our heartfelt delight, so I am writing this also. This is for my daughter's graduation dress, and mayhap she may need a wedding dress—who can say."

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_  
Schweizer & Co., Dept. K  
418 W. 31st St., New York.  
Please send me my box of 90 Embroidered samples.  
I enclose 10c for postage and packing expenses.



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

The Specialty Shop of Originations  
FIFTH AVENUE at 38th St., NEW YORK

Philadelphia  
13th and Chestnut Sts.

## The Hats of Spring

"ACADIE"—Hemp sailor with crown and brim of white batiste striped in rose, red, tan, navy or black. Wired bow of silk faille ribbon.....12.75



Acadie

Lenotre

"LENÔTRE"—Mushroom of hemp with crown of gros grain ribbon and hemp composé. In all colors....7.75



"RIVIERE"—Natural color leg-horn sailor with felt facing of contrasting color. Gros grain band and bow. Or in solid color with self-tone facing and band. 6.75



Rivière

"CHAUMONT"—Sports hat of white hemp with brim of silk faille. Gros grain ribbon loops. Dented crown. In all colors. 9.50



Chaumont



Taitbout

"CHINOIS"—To complete the Chinese motif that inspired this turban of rough black straw—there's an embroidery in gold on the gros grain facing..11.50



Chinois

Orient

"ORIENT"—A rough straw turban reflects the Chinese tendency in its band of braid and long tassel of contrasting color. Black only.....9.50



"TAITBOUT"—This hemp sailor is becomingly faced with silk faille. The band and tabs are of self-tone gros grain ribbon. In all colors.....12.50



Denise

"DENISE"—Turban of hemp with flanges of satin. Banded in self-tone straw flowers. In white, black and all colors. 14.50





## THE O-G Ivory Kid

11 inch boot

SUPERB IMPORTED MATERIAL,  
NO LONGER OBTAINABLE.  
A WONDERFUL VALUE AT

**\$12.00**

THE QUANTITY AT  
THIS PRICE IS, OF  
COURSE, LIMITED

Laced, 11 inches high  
Buttoned, 10½ inches.



This  
boot needs no  
comment:

Vogue's clientele

know the smartest correctness if anyone  
does: This boot is extra light-weight:  
fits the ankle like a stocking: the ivory  
kid is of the tone proper at the moment.

PERMIT US TO ADVISE AGAINST DELAY IN ORDERING

Mail Orders Should Be Addressed To

**O'CONNOR & GOLDBERG**

THE REPUBLIC BUILDING, CHICAGO

Retail Shops and Style Exhibits, 23 E. Madison St. and 205 S. State St., Chicago

## SALES AND EXCHANGES

### To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the March 15th Vogue should be received on or before February 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

## A Page of Possibilities

Have you a Palm Beach wardrobe in your home? If you are going south you will perhaps need a new gown, or a morning frock. This is the page of possibilities—and unusual opportunities.

You may find here the very article for which you have searched the shops in vain; and at half the price.

If, on the other hand, you have anything to *dispose of*, tell the other Vogue readers about it through the Sales and Exchanges. It is almost certain that some woman is looking for the very thing you have for sale.

## Sales and Exchanges Service

VOGUE 443 Fourth Ave. New York City

### Wearing Apparel

FOR SALE: Black afternoon gown, organdie, taffeta and net. Dcoullet model. Copied by Stern's. Suitable for half mourning in South. Cost \$125; sell \$45. Size 38. No. 110-D.

FOR SALE: Young Misses lingerie frock; shoulder to hem 34 to 39 inches. Entire frock and part of lace hand made, exquisite embroidery, never used. \$39. Approval. No. 112-D.

FOR SALE: Black whipcord suit. Size 34-36, price \$16. Bought in November. No. 113-D.

FOR SALE: Three exquisite afternoon gowns, very latest styles. Practically new. Size 38. Will sacrifice. No. 114-D.

FOR SALE: Caracul coat, 50 inches long. Size 38-40. Hat, muff, neckpiece to match. Set \$125. Good style and condition. No. 115-D.

EXQUISITE imported lingerie gown, Filet. Irish, Madeira. Cost \$150. Sell \$30. Size 36. Evening gowns, need slight remodeling. Cost \$60, \$78. Sell \$10.50, \$12.50. Small 36. Others. No. 116-D.

FOR SALE: Set Fisher Furs, collar and muff, \$300. Large dark colored genuine Russian Sable cape and muff, \$1000. Sable lined coat, Size 40, \$200. Coon Skin coat, Size 40, \$100. Valued at above prices. Reasonable offer accepted for whole or per piece. No. 117-D.

### Miscellaneous

SEVERAL wardrobe trunks, excellent makes. Will sacrifice as I have no further use for them. Part new. Will send details. No. 818-D.

A WONDERFUL gold leaf (antique) Chipendale mirror—about 5 ft. long—with eagle and wreath—in perfect condition, \$200. Dressing table and Empire sideboard. No. 111-D.

FOR SALE: A valuable fur carriage robe to settle an estate. No. 118-D.

### Miscellaneous—Cont.

CONCERT Grand Piano, Kranich & Bach, mahogany case, \$100. Two Persian Rugs 18' x 22'—\$125, \$150. Florentine Inlaid Table, \$75. Sevres Vase and Pedestal, \$150. No. 119-D.

FOR SALE: Handsome fur robe, Coachman's cape, gloves, cap (black) from Shayne's, \$75. Two strings fine sleigh bells, \$10. Fancy Canadian sleigh, \$50. Description given upon inquiry. No. 120-D.

### Wanted

WANTED—for girl 20 years. Size 36-38—clothing and evening gowns. Also for woman 38—clothing. Size 40-42. Must be reasonable. No. 154-B.

WANTED—A leopard or jaguar coat. Straight model. 42 inch length, 72 inch sweep. Size 36. Late model. Must be in perfect condition. Reasonably priced. No. 155-B.

### Professional Services

LADY of Culture, good connections, wishes position as managing housekeeper, companion or secretary. Is trained nurse, masseuse also physician's assistant. Speaks several languages; is good traveler. Highest references. No. 925-C.

GENTLEMAN, Scientific Masseuse and Doctor of Mechano-Therapy, desires to go to Florida or California with semi-invalid; or will care for the health of children. Select patron only. No. 926-C.

TRAVELING Companion wishes a position—A refined educated, experienced woman to go to the Pacific Coast or South. Salary no object. Bank or clergyman's reference. No. 927-C.

WANTED. A Representative of good social position and wide connection to work up girls' boarding school clientele. References. No. 928-C.

## VAN RAALTE

## NETS

At all good shops. Made in U. S. A.

*Nevvatare*

With twice the silk  
"Nevvatare" Nets  
bear the weight of  
beads and embroidery  
and give twice the  
wear.

*Fairytex Tulle*

translucently thin, delicately  
fine, of wonderful strength—  
the ideal dressmakers' tulle.  
Address Dept. C

E. & C. VAN RAALTE  
5th Ave. at 16th St., N. Y. C.

Makers of  
Van Raalte Vells  
Look for this ticket





# "McCREERY SILKS"

*Famous Over Half a Century  
The Finest Silks the World Produces*

The Latest Novelties in Silks, from every fashion centre, suitable for Bridal, Reception, Evening, Fete, Stage, Mourning and Traveling Wear.

Complete color assortments in the prevailing Weaves of Fashionable Silks of Standard Qualities in stock at all seasons of the year.

## SHOPPING BY MAIL

*The selection of merchandise is under the care of trained shoppers.*

*Inquiries concerning advertised merchandise answered promptly.*

*We will be pleased at all times to give information relative to the merchandise in any of our departments.*

*To insure immediate attention, address all communications to the MAIL ORDER DEPARTMENT.*

*All mailable purchases forwarded by Parcel Post free of charge.*

*Mail or Telephone Orders will receive prompt attention.*

# James McCreery & Co.

*34th Street*

*New York*

*5th Avenue*





*In the next Vogue, all the Approved New Hats*  
**SPRING  
MILLINERY  
NUMBER**

IF you really want to waste money this Spring—buy your new hats without consulting the next number of Vogue. But, if you have no such desire, if you wish to avoid the waste and disappointment that will certainly result from lack of authoritative information, study the approved models that will be in Vogue's forthcoming Spring Millinery Number.

All the best hats that Paris has this year produced will be included. Among them are exclusive models from many of the greatest houses. With all these correct hats to guide your own judgment before you visit your milliner, you will waste no money on unfashionable designs; you will have the satisfaction of knowing that this all-important part of your costume is absolutely as it should be.

About February 10th the Spring Millinery Number will appear on the newsstands. But it will pay you well to reserve your copy in advance of that date. Tell your newsdealer now to put it aside for you.

*Dated February 15*

*At your Newsdealer's*



# B. Altman & Co.

FIFTH AVENUE - MADISON AVENUE, NEW YORK

THIRTY-FOURTH STREET

THIRTY-FIFTH STREET

TELEPHONE 7000 MURRAY HILL

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## EARLY SPRING MODELS REVEALING AUTHORITATIVE FASHIONS



A MULTITUDE OF RICH FABRICS FOR  
SPRING SUITS AND GOWNS



# LET VOGUE SHOP FOR YOU THROUGHOUT THE YEAR

ONE hardly thinks of a magazine as doing a big Christmas shopping business. Yet Vogue was asked last December by its readers to select and purchase their most important Christmas gifts. From everywhere, and for everything, orders flooded in to be filled speedily and sent whirling on their way with all the impetus of the Christmas rush. Notwithstanding the magnitude of the work, a few days before Christmas found the thousands of packages merrily on their way and Vogue's Shopping Service busy again finding the first good offerings of the New Year. For Vogue's Shopping Service is

## AN ALL-THE-YEAR SERVICE

AS alert and alive and nearly as busy in June as in December. Each month brings its special opportunities in the New York shops. Buying commissions of the more unusual kind, the sort requiring trained judgment and thorough knowledge of the resources of New York, are particularly welcomed by Vogue's Shopping Service. The thing you are sure you will have to do yourself is the very one we can do best. Even in New York many clients give Vogue their entire shopping responsibility.

## THE RESOURCES OF NEW YORK

THE repairing of jewelry, the cleaning and renewing of rare laces, the mending of a rare vase or bit of crockery, are among the less-usual commissions we undertake. These, as well as the finding of things like antique silverware, old rugs and furniture, require knowledge not only of the out-of-

the-way shops, but often call for acquaintance with establishments and workmen that can do first-class, original work.

## YOUR DAUGHTER AT SCHOOL

WOMEN whose daughters are away at school, confronted by the problems of replenishing the school wardrobe, may rely upon our discrimination and taste in buying anything required. Such purchases will be sent to the parent for approval or directly to the school. Or when the girls are at school in New York or near-by, our shopper will go with them to the shops and assist them in any way possible.

## WEDDINGS AND BIRTHDAYS

FINDING the odd and the unusual is one of Vogue's chief joys, and you can turn it to your own account by letting Vogue buy for you those things intended for gifts and prizes which are so difficult to find in your own community. You have but to give Vogue an idea of the person who is to receive the gift and the price you care to pay. Vogue itself is a treasury of such objects and it will often pay you to order one or two "on speculation," so that when the time comes you will have them ready at hand.

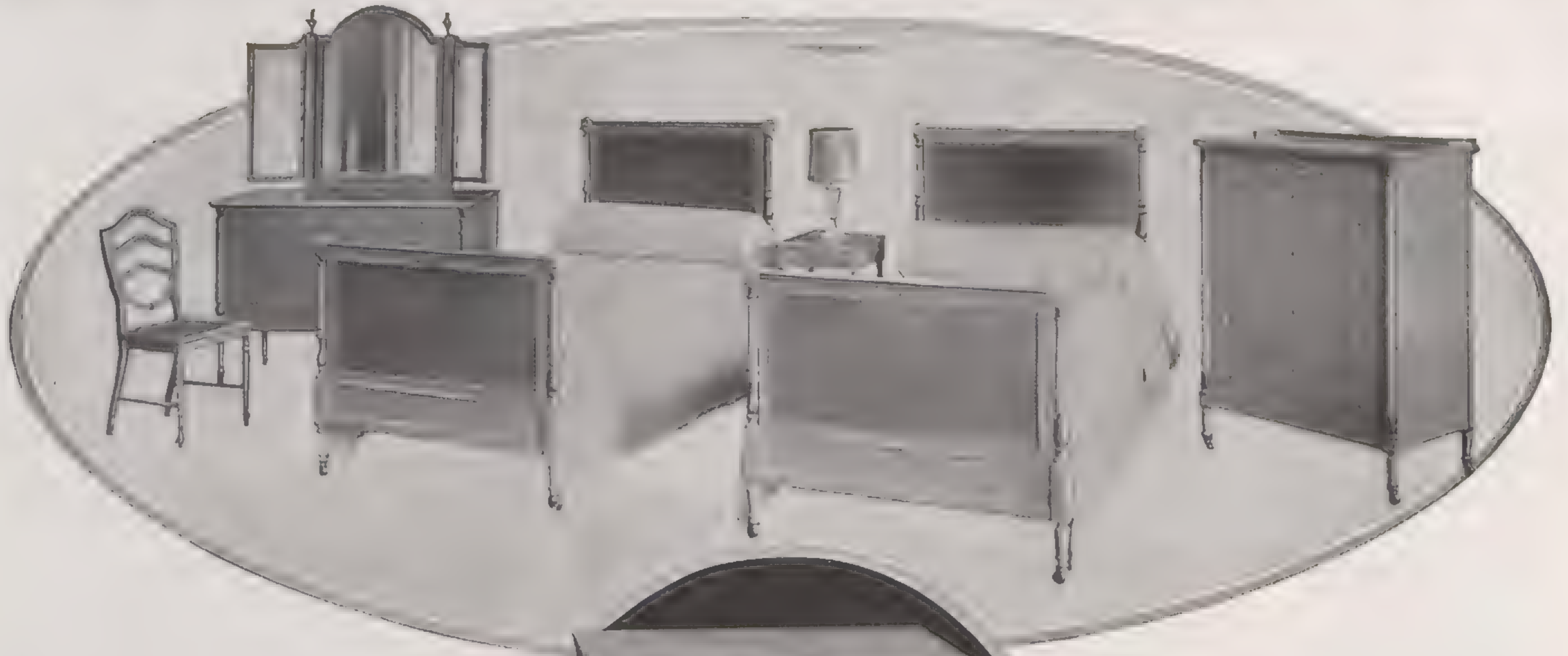
*THESE are but a few of Vogue's many activities in behalf of its readers. Any order, whether it be for a gown or a rare antique, of the most commonplace or the most unusual character, we shall gladly undertake and execute not only with dispatch but with discretion. Letters of inquiry should enclose a stamped and self-addressed envelope for reply.*

## VOGUE SHOPPING SERVICE

443 FOURTH AVENUE  
NEW YORK CITY



# GIMBELS February Furniture SPECIALS



\$200 instead of \$350—"Ritz-Carlton" Bedroom Suite of 5 pieces: Twin Beds, Dresser, Chiffonier and Table. Chairs or Rockers, \$17.50 each; extra.

"Ritz-Carlton" Suit in French Gray or Old Ivory; hand-painted decorations. Also, Mahogany; carved decorations. Enamelled Wooden Lamp; Silk Shade; \$10.75.

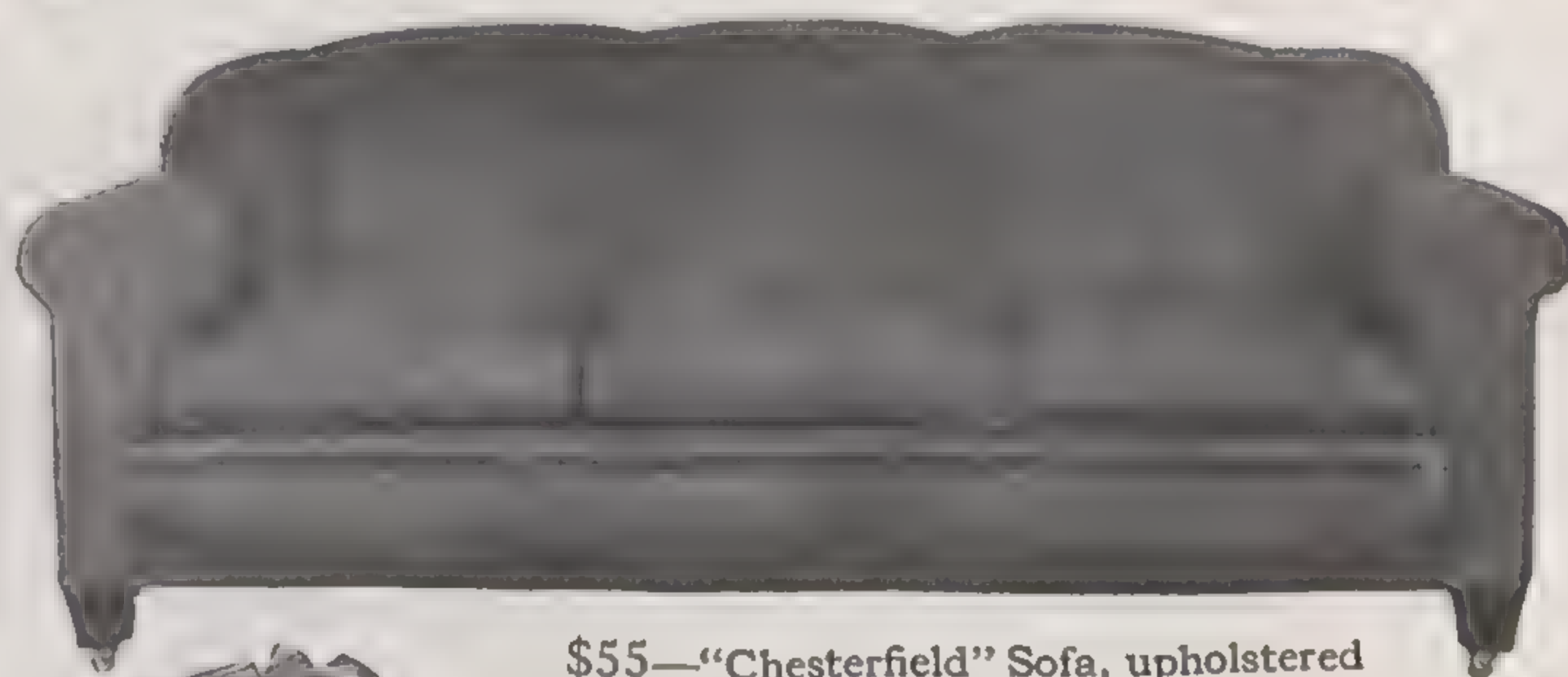


\$30—"Ritz-Carlton" Desk Table; to match suite illustrated above.



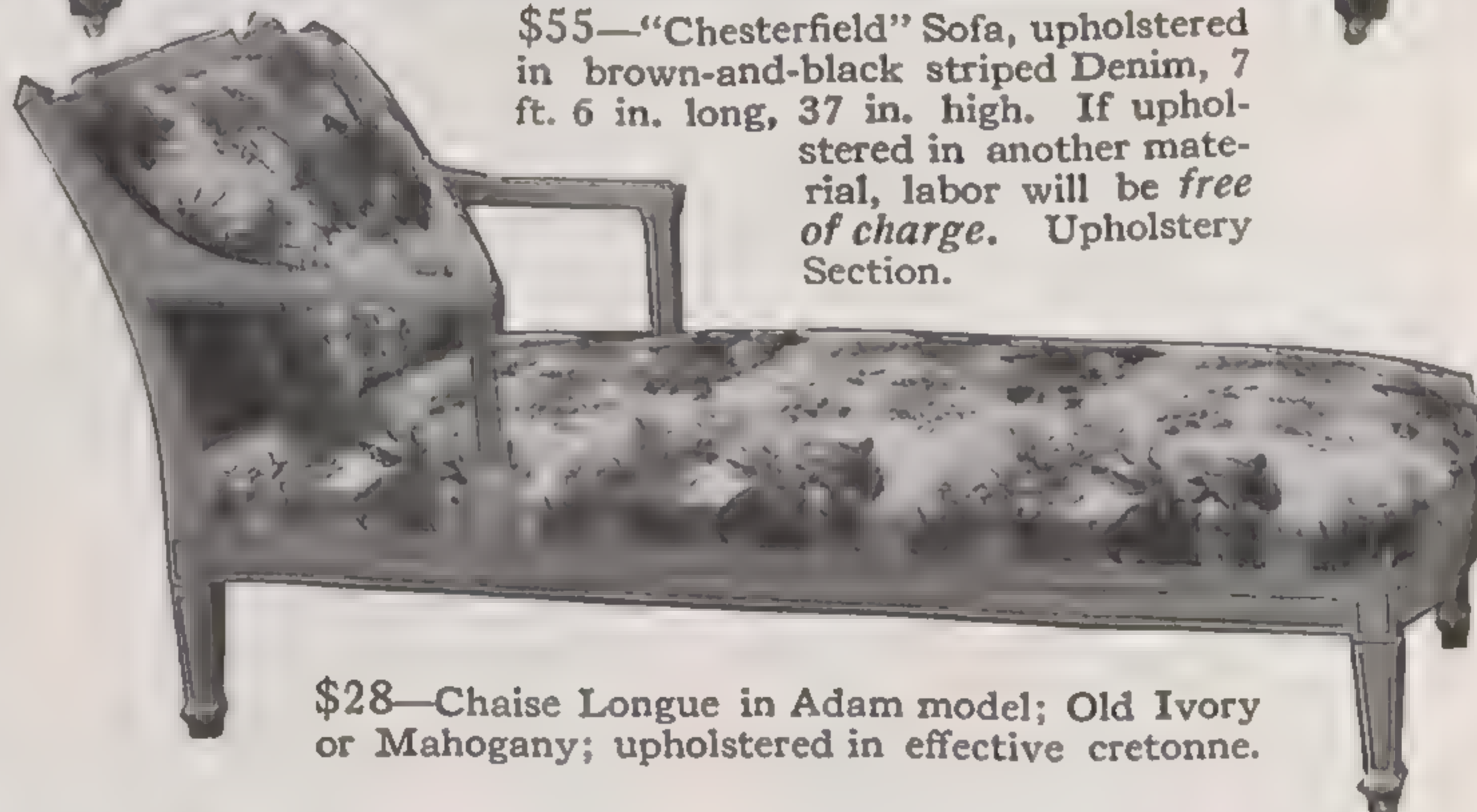
\$100—Buffet of the new Adam Dining-Room Suite, which is \$350, for this Buffet, 6 Chairs, and the Table opposite. Description of wood under illustration of table.

\$80—Table of the new Adam Dining-Room Suite, in Antique Brown Mahogany with hand-painted floral decorations. Chairs in this suite have blue haircloth seats.



\$15.50—Arm-Chair upholstered in the new brown-and-black striped Denim. 33 in. high, seat 21 in. deep. If this chair is upholstered in another material, the labor will be done *free of charge*. Upholstery Section.

\$55—"Chesterfield" Sofa, upholstered in brown-and-black striped Denim, 7 ft. 6 in. long, 37 in. high. If upholstered in another material, labor will be *free of charge*. Upholstery Section.



\$16.75—Fireside Wing Chair, upholstered in brown-and-black striped Denim. 43 in. high, seat 20 in. deep, 19 in. wide. If this chair is upholstered in another material, the labor will be done *free of charge*. Upholstery Section.

\$28—Chaise Longue in Adam model; Old Ivory or Mahogany; upholstered in effective cretonne.

## GIMBEL BROTHERS

Broadway and 33d Street

New York



## Start a Garden Club

The Davenport (Iowa) Garden Club has twelve hundred members.

Would such a club help you and your community? Would it add to your store of knowledge about growing things? Surely it would save you time and money and make your garden a bigger success than ever. Why not be the first to propose this for your town?

Mrs. Frances King, President of the Garden Clubs of America, tells you how. She gives you the practical information about organizing these clubs, getting members enthusiastic and stimulating competition. She tells you all about this in the

### Garden Planning Number of House & Garden

You really must read what she says about this interesting subject.

Besides the Garden Club idea, the "Garden Planning Number" has concise and valuable suggestions for everyone owning a home.

It is not merely a magazine of utility and economy, but one with the breath of the broad outdoors blowing through its pages, whispering the pleasures of country life and telling many of the interesting secrets of nature. There are descriptive stories, clear, beautiful pictures—about trees, plants and flowers, in addition to the usual quota of authoritative building and harmonious decorative features.

### From A to Z

No one who reads this superb issue need fear an unsuccessful season. The entire subject of vegetable and flower gardening and planning the grounds is covered from A to Z.

It tells what to plant in various locations and what to plant for special effects. How to make a velvety lawn, what hardy flowers you can grow, what to plant in the shady places, what fertilizers to use—the Garden Planning Number tells you all this—and more. It contains planting tables of vegetable and flower seeds, showing when to plant, how deep, how far apart, time of blooming and ripening—all so explicit as to make your Spring planting an assured success.

**\$3 invested in House & Garden may effect a saving of \$300 or even \$3,000 or more**

Surely this is a good investment when you consider that for \$3 you may save \$300, or even \$3,000 or more, perhaps uselessly spent on furnishings that do not harmonize, on gardening which does not please, or on building which is not practical or useful.

By mailing the coupon below, you are assured of valuable suggestions, new ideas, and ensured against costly failures.

### Special Introductory Offer

You may have this excellent magazine for a whole year, twelve special numbers in all, for \$3. Or, if you subscribe now beginning with the February (Garden Planning) Number you may take advantage of our six months' special introductory dollar offer, using the coupon below if you choose.

Do not even take time to write a letter. The coupon will do and is easier and quicker.

**Introductory Offer to Readers of Vanity Fair**  
House & Garden, 440 Fourth Ave., New York  
I accept your introductory offer. Send me five numbers of House & Garden, beginning with the February issue, and I will remit \$1 on receipt of bill, OR—I enclose \$1 herewith, for which send me six numbers of House & Garden, beginning with the February issue.

Name.....  
Street.....  
City.....  
State.....  
V. 2-1-16

Cut Out This Coupon

## Ruth Barclay's Dream

RUTH Barclay had a vision. It came to her one winter day as she peered out through the latticed windows of the new Barclay cottage and studied the bleak landscape surrounding it.

Soon it would be springtime.

There would be pleasantly arranged grounds—with velvety lawns, close-cropped hedges, and straight-edged walks. Not least in her dream would be the gardens.

There would be one for flowers—and another for vegetables.

Near the wall, at the front, there would be tall stately hollyhocks. Then would come a hedge of cornflowers, and below a neat white border-bed of sweet alyssum. The great central plot would be for cannas and salvia, edged about with huge purple asters and yellow chrysanthemums. There would be compact beds of pinks and petunias, hardy larkspur, phlox, and verbenas and marigolds. Towards the south would stretch glowing sunflowers with morning-glories clambering up their stalks.

Beyond would lie the vegetable garden, a place for matter-of-fact things. There would be a strawberry patch, and one for asparagus. Crisp lettuce would come in the first weeks, and slim, tender radishes. Early June peas, pepper plants, tomato vines and bushes of summer squash, conventional rows of cabbage, cauliflower and Brussels sprouts would all have their places. At the far corner nodding corn-tassels—Golden Bantam and Country Gentleman, perhaps—would wave in the breeze.

So much for Ruth Barclay's dream.

It was to be her garden, where she could spend happy summer hours. The work would be easy. Just plant the things, water them occasionally when they came up, and perhaps pull out a few weeds. It would be a long season of pure sunshine joy.

And it would have been, indeed, had it not been for the fact that Ruth Barclay merely dreamed and lacked the practical knowledge to make her dream come true.

It takes wisdom and planning to make the country house and garden a success. You cannot "just plant" things—nor can you always leave them to somebody else. For if you do, you lose half the pleasure.

Before you plant, you must begin to study. You ought to know something about soils, about fertilizers. There is the fascination of knowing just when to plant things, and the knack of keeping away destroying insects and wicked weeds when you see them crowding out your cherished plants.

These things Ruth Barclay did not know. Thus, she missed the real pleasure of garden planning. And

her garden, sad to say, turned out a hodge-podge.

The lawns were bare in spots, the hedges died back, the sweet peas failed to come up—and the poor little cucumber vines became food for ravenous cut-worms.

All of which might have been avoided if Ruth Barclay had known what she knows now.

Your garden can only be a success if you know beforehand what to do and how to do it.

You must buy seeds and plants from reliable houses. You must get expert advice. You must study and plan just as you would if you were to take a long journey and wanted to make it pleasant and avoid waste in time and expense.

Garden planning in advance will save you time. It will save you money. And, it will save you disappointments—like Ruth Barclay's.

Suppose you could invite competent landscape gardeners, vegetable growers, florists, and a host of other expert craftsmen who make home planning their business to spend some of their winter evenings in conference with you.

What would you give to be able, as often as you liked, to discuss your ideal with somebody who would understand and who could tell you just how to make your ideals practical and workable. You need counsel. Hundreds of people are making costly

mistakes in their garden planning every year. What would you give to secure, at small cost, the practical advice which would help you to avoid these mistakes?

Suppose you could induce them to give you, leisurely, but authoritatively, out of their store of knowledge, the best ideas they have gained through long experience in beautifying the finest as well as the most modest of homes!

A few such visits would be invaluable to you.

Then your ideal garden would be very much easier and nearer to you. You could actually see it grow and at the same time know that you are saving yourself long hours of experimenting, which would mean not that you save only worry and care, but a needless outlay of hundreds, possibly thousands of dollars.

Seek now the counsel and advice of experts, who know how to advise practically and understandingly about your home, its surroundings and problematical requirements. Get them not only to tell you what they know, but show you picture after picture as examples of what their experience has gleaned over years of study.

There is a moral to this tale—perhaps it is on this very page!



### Mr. Condé Nast

is the publisher of *Vogue* and *Vanity Fair*. He has recently purchased *House & Garden*, and more recently *American Homes & Gardens*, incorporating them into this new magazine.

*House & Garden* will occupy the same leadership in its field as *Vogue* and *Vanity Fair* hold in their respective fields.

Every resource that skill and experience can suggest is being turned to account to make *House & Garden* more complete, more authoritative and more distinctive than ever before.

### For Nineteen-Sixteen

January.....Annual Building Number  
February.....Garden Planning Number  
March.....Spring Gardening Guide  
April.....Spring Building Number  
May.....Summer Furnishing Number  
June.....Garden Furnishing Number  
July.....Small House Number  
August.....The Motor Number  
September.....Autumn Furnishing Number  
October.....Fall Planting Guide  
November.....House Planning Number  
December.....Christmas Gift Number

## Planning a Garden

Do you know what to plant and where to get it?

Do you know how to make your soil yield the best results?

Are you familiar with the tools necessary to do the work with the least labor?

How should vegetables be planted to get the right successions? What flowers bloom the first year—and which are perennials?

Begin planning your garden now and store up practical information that will save you costly mistakes.

Before the first robin flaunts his red breast upon your lawn, you should know when and where to buy your seed, garden implements, fertilizer and every similar item for Spring planting.

### The Gospel of the Successful Gardener Is Preparedness

"But how?" you say. "How may I secure all the information I need without endless searching and needless expense? How can I be sure that my garden and grounds will be artistic, beautiful and successful—and bring me real happiness without disappointment?"

### A New Plan

Here is a new plan. Below you will find a coupon. It has been designed to make home-making practical. It is to be used by one who wishes to secure a full knowledge of gardening matters.

### Information Without Cost

We have found a way to answer all your questions without obligating you—a way that will satisfactorily give you the information you desire. Without expense you can secure information on any of the subjects indicated or others that you may select—all from reliable sources.

### Look Over the List

Check the ones that interest you. More subjects will suggest themselves as you go along. Ask as many questions as you choose relating to all phases of gardening, building and decoration—in fact—everything pertaining to the subject of house and garden and whatever associates itself with it.

### Send the Coupon

Enclose it in an envelope or paste it on a postal. Or if you prefer you might write a letter.

We will see that you are supplied with valuable information that possibly may save you many dollars—surely time and energy perhaps ill spent. This will solve the garden problem and in the end will afford you endless pleasure.

### Subscribers' Monthly Service

This offer is open to readers of *House & Garden* without cost of any sort. It has no strings attached to it. There are no fees or remuneration now or later. It is entirely free. Our only consideration is that you are sincere in your desire for information and that you will advise us whether the service supplies your wants. It is open to all serious-minded persons who really want to know about gardening and home beautifying. If you really intend to have a garden this Spring and want to have information about how, when and what to plant, use our service.

### Cut Out This Coupon

### Free Information for Garden Planners

*House & Garden*,  
440 Fourth Avenue, New York.

I would like to know about the subjects checked or additional subjects noted under Remarks, or outlined in letter attached. Please arrange to have free information sent me promptly.

.. Arbors	.. Horticultural Schools
.. Bee Culture	.. Insecticides
.. Bulbs	.. Landscape Gardening
.. Cold-frames	.. Lawn Mowers
.. Fencing	.. Lawn Rollers
.. Fertilizers	.. Paper Flower Pots
.. Floriculture	.. Plant Forcers
.. Flower Pots and Urns	.. Sprayers
.. Flower Seeds	.. Tree Surgery
.. Garden Furniture	.. Trees and Plant Labels
.. Garden Hose	.. Trees or Shrubbery
.. Garden Implements	.. Trellises
.. Grass Seeds	.. Vegetable Seeds
.. Greenhouses	.. Vegetable Supports

Remarks:.....

My house is located on.....  
with grounds measuring.....feet by  
.....feet. There is a greenhouse.....  
stable.....garage.....

Name.....  
Address.....

V. 2-1-16

Cut Out This Coupon

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**SECOND**—The selected Vogue patterns, cut in standard sizes, which are shown in each issue of Vogue. These are priced at 50 cents for waist or skirt, or \$1.00 for the full costume.

## *How to Order*

**S**TATE the full pattern number printed under the design of the pattern you select. For example, if ordering the frock at the upper right of this page, Nos. 3225V-3226V should be given, or No. 3225V for the waist and No. 3226V for the skirt. Under each design one or two numbers are printed. If two numbers are given, the first number always designates the waist if the design is a dress, and the coat if the design is a suit. The second number always designates the skirt. When only one number is printed under a design, it designates the complete costume. Under all children's patterns, only one number, designating the complete costume, is given.

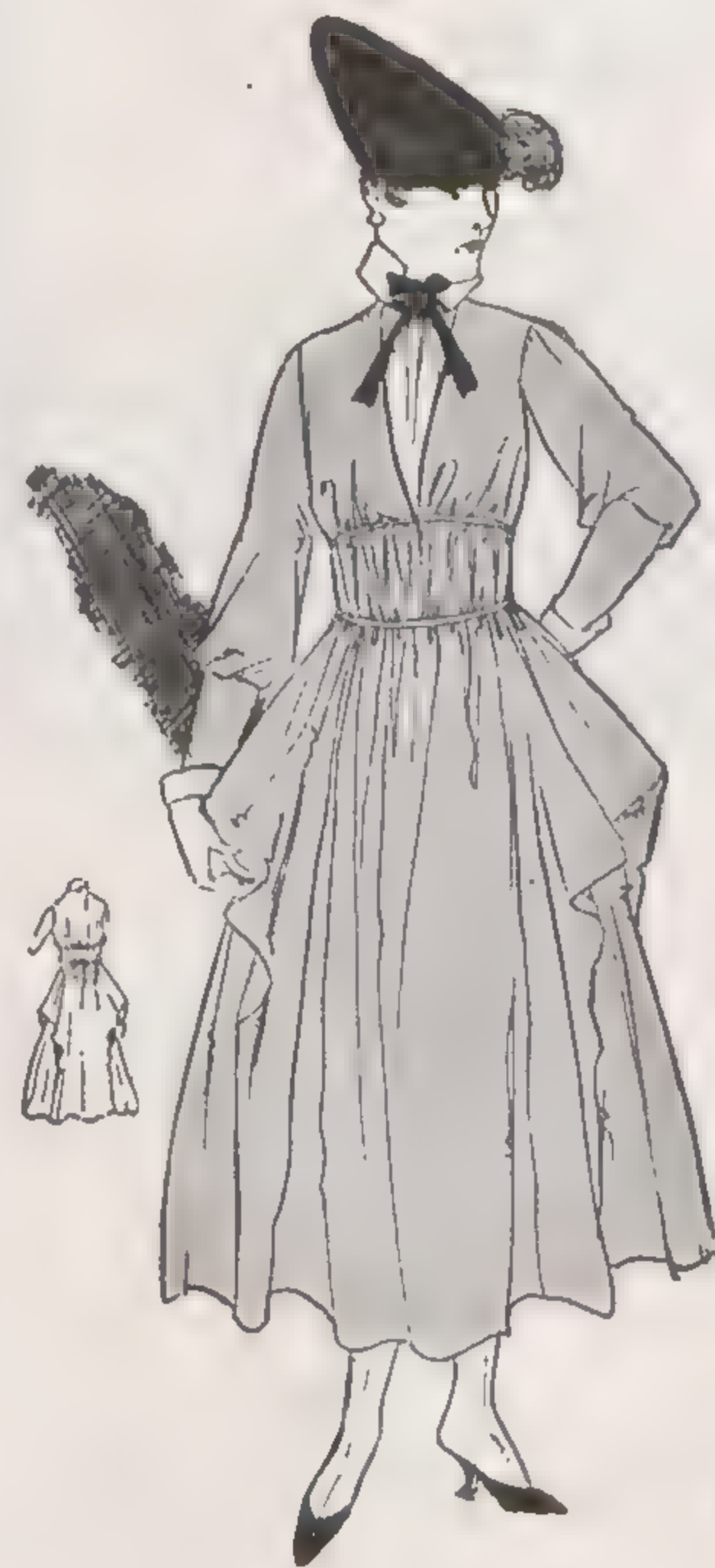
When ordering, please enclose cheque, money order, or stamps for the amount due, as Vogue has no facilities for charge accounts or C. O. D. deliveries. Vogue's selected patterns are cut in sizes 34, 36, 38 and 40 inches bust measure, 24, 26, 28 and 30 inches waist measure and 35, 37, 39 and 41 hip measure; misses' patterns in sizes 16 and 18 years. Under the design of each child's garment are printed the sizes in which that design is cut.

When ordering waists, give the bust measurement. When ordering skirts, give the waist and hip measurement. When ordering misses' or children's designs, state age.

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Each school represented below is recommended to the patronage of our readers

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New York

New York

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The Residence at Oaksmere

## OAKSMERE

Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N.Y.

Telephone, 906-Mamaroneck

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Women have come to recognize the profit and enjoyment accruing from an occupation; and with this idea in mind Vogue believes its readers will be more than interested in the Vocational Schools on these pages.

In the past few months, Vogue has helped many of its readers in the selection of some practical training. If you do not find in Vogue the kind of School for which you are looking, do not hesitate to write us.

Here are a few letters we have recently received in regard to vocational schools:

Watertown, N. Y. "Will you kindly send me a list of what you consider the best Art Schools? I will appreciate it very much."

Chester, Conn. "Can you tell me if there is any school in or near New York City where one can take a course in landscape gardening?"

Boston, Mass. "Will you let me know as soon as possible of some school where they teach Montessori method of Kindergarten training?"

Jacksonville, Fla. "Will you kindly advise me in selecting a school or private teacher of some renown for my daughter, who is eighteen years of age, to study voice and piano lessons in New York City for the coming winter?"

If there is any kind of school for which you are looking whose announcement does not appear on these pages, Vogue will be glad to help you find it.

## VOGUE SCHOOL SERVICE

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# BUYERS' GUIDE

# GUIDE



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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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**ALICE MARTIN**, Cours de Danse, Studio Building, Taylor Avenue and Olive Street, Saint Louis, Missouri. Telephone Forest 7310.

**ROBERTA of Armenonville**, Paris, gives private instructions, Parisian Tango, Perleco, etc. 179 Madison Ave. Telephone for appointments, 1674 M. H. Thes Dansant daily, 180 Mad. Ave.

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**LIND & NYLANDER** Scandinavian Agency. We supply all nationalities. 786 Lexington Ave., nr. 61st. Tel. Plaza 1657.

**MISS G. H. WHITE**, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

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**ROYAL BLACK Fruit Cake.** Finest imported candied fruits, citron, nuts, etc. 2 lbs., \$1.60; Royal Plum Pudding, 2 lbs., \$1. All ppd. Hoenshel & Emery, Dept. E., Lincoln, Neb.

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# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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**SCHMIDT Costume & Wig Shop,** 920 N. Clark St., Chicago, Ill. Wigs & Costumes, adults' or children's sizes. All occasions, rent or sell reasonable. Mail orders prompt attention.

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**FOR OBESITY & RHEUMATISM.** Our special preparation used in bath. Results wonderful and effective. Physicians prescribe it. Address E. Bishop, 133 E. 56th St., N. Y.

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**WHEN YOU THINK OF FLOWERS** Think of Stump. "New York's Favorite Flower Shop." 55th St. & 5th Ave. Phone Plaza 8190.

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## For Children

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**A PRACTICAL BIB,** or Eating Apron of percale. Pleasing to children. Has sleeves and crumb pocket. Colors Blue, Pink, Brown. Sent p.p'd for 50c. Duxbury Shop, Duxbury, Mass.

**THE VOLLAND'S** sumptuous Mother Goose Book, by mail \$2.20; Gift Books, Calendars and General Line. Solatia M. Taylor, 56 Bromfield Street, Boston, Mass.

**DOLLS THAT WILL DELIGHT.** Clever facial expressions. Dolls' Dresses. Beautifully made, smoked styles. Write for bklt. Woman's Exchange & Children's Shop, Santa Barbara, Cal.

## For Rent

**SPRINGFIELD, MASS.,** Arcade shops of various sizes & appointments for specialty, novelty & toilette business in Dept. Store. Meekins, Packard & Wheat, Inc., Springfield, Mass.

## Fresh Eggs

**FRESH EGGS,** guaranteed not over three days old, delivered at very moderate prices. Orders accepted, large or small. Springdale Farms, 639 Madison Ave., N.Y., Plaza 5940.

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**LEAVENS' FURNITURE.** Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators, or Wm. Leavens & Co., Mfrs.—Finishers, Boston.

**COLONIAL REPRODUCTION** of solid mahogany chair, arm or rocker. Price \$15. Book't. Estimate on all branches of interior decorations. F. F. Ahern & Son, 124 E. 41st St., N. Y. C.

## Furniture—Cont.

**LORD & TAYLOR** February Furniture Sale now in progress. Send for booklet. Fifth Avenue, 38th & 39th Sts., N. Y.

## Furs

**FUR REMODELING AND REPAIRING.** Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N.Y. (2 blocks west of Wanamaker's). Tel. 137 Stuy.

**FUR REMODELING.** Specialty of Renovating old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y., Phone 62 Grmcy.

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**JOSEPH SCHONLEBEN—** Good judges of quality in fur know that our furs are far superior to others that are much higher in price.

**HAVE YOUR FURS** stored and repaired during the summer. Safety guaranteed in storage & competent furriers do repairs. Write or call. Hirschfeld Mfg. Co., 6 E. 41 St., N.Y. M.H.1589.

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**WE PAY CASH** for ladies' misfit or discarded clothing of any description. Oldest, most reliable & pay highest prices. Write, phone or send. Mme. Furman, 103 W. 47 St., Tel. 1376 Bryant.

**MY EXTENSIVE** theatrical trade compels me to offer wonderful prices for pretty gowns, furs & diamonds. Mme. Aarons, 744-6th Ave. Tel. 4765 Bryant.

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## Gowns and Waists

Made to Order

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**MRS. GORDON,** 51 W. 37th St., N. Y., when you want a gown, suit, or wrap. Gowns of all kinds. Finest materials used. Latest French styles. Workmanship faultless. Prices moderate.

**VICTORINE—REBUILDER OF GOWNS**—Old gowns of every kind remodeled equal to new, Evening gowns a specialty. 160 West 84th Street, New York.

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 134 Lexington Av. (29th St.) N.Y. Mad. Squ. 8188.

**GOWNS REMODELED—MME. ROSE** Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not

**UTILIZE** your old Gowns and have Mme. Rose rebuild them into stunning creations? Bring or send your material to us to be made up. We do such an enormous business

**BECAUSE** our customers keep on recommending us. Prices very reasonable. Mme. Rose. Tel. 4073 Greeley, 11 & 13 W. 39th St., N. Y.

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**MME. BROWN,** 677 Lexington Av., N.Y., cor. 56th St. I make and remodel gowns to your individual taste at most reass. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

**NEW FALL MODELS**—Gowns, blouses—millinery—children's wear—ready to wear and made to order—own material if desired. Grannatt Co., 2343 B'way (at 85th Street), N.Y.

**KATHARIN CASEY** Gowns for All Occasions. Fancy Tailoring. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

**MME. PITOT EXCELS** in Remodeling Old Gowns into newest Parisian styles. Also gowns to order. Customers' own material used. Moderate prices. 12 W. 47 St., N.Y., Tel. Bry. 5538.

**TAFEL,** 44th ST., opp. Astor Hotel, N. Y. Gowns that are "different," made on short notice for all occasions. Our designers will co-operate with you. Prices moderate.

**THE MENDING SHOP!** Have your gowns & Suits remodeled into this season's best style. Shop waists & gowns refitted. H. Redding Coughlin, 17 E. 48th St., N. Y. Tel. M. H. 5062.

**HANNAH GILKES** does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

**SMART GOWNS AND SUITS** Made to order Distinctive remodeling. Mme. Zara. 625 Lexington Ave., N. Y.

**S. E. BROMLEY-SHEPARD.** Gowns made to order, fancy Suits, Waists, Hats, Corsets. 149 Tremont St., Boston. 417 Fifth Ave., N. Y. 22 Central St., Lowell, Mass.

**DO YOU FAIL TO ATTRACT?** Is your soul colorless? Let dress help you to express yourself. Are your gowns youthful and simple? Have they the right "look"? Is the embroidery

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**MME. PAULINE MARKS**—Gowns made to order for all occasions. Dainty French blouses, ready to wear frocks for afternoon & evening. Remodeling. Prices mod. 11 W. 46 St., N. Y.

**RENFREW WOOD,** 67 W. 46th St., N. Y. Gowns—Blouses. Distinctive designs for women of fashion. Black gowns a specialty. Satisfaction guaranteed. Tel. Bryant 9027.

**MIND YOUR MENDING!** This little shop will keep your apparel in repair, do hemming, darning, or any miscellaneous needlework, at nominal rates by the hour. 22 E. 30th St., N. Y.

**LILLIAN DANCING FROCKS**—Individual designs or Vogue models at short notice, \$25.00 up. Also Street Gowns. Lillian, 174 St. Nicholas Ave., N. Y. Tel. Morningside 3314.

**KATE E. MUNROE** Creator of fashionable apparel for women. Prompt, efficient and reliable. 157 West 91st Street, N. Y. Tel. River 3836.

**BLAINE, Inc.**—Formerly with THURN. Tailored Frocks—Gowns. Contemporary Paris fashions and own originations. 1 East 53d St., New York.

**MADAME HAMAD—GOWNS \$30 up.** For all occasions. Modiste of 18 years' experience. Imports faithfully copied. Also unusual remodeling. 72 W. 98th St. Tel. Riv. 1969.

**MODERNITY PERMITS A STYLE** for every type I make

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gown for the individual woman F. L. D. Copeland, 334 5th Ave., N.Y.

**DOLLY VARDEN SMART COATS** of ribbon. Something new. Create a vogue wherever used. Price boxed, p.p'd., \$25 Made to order. M. Louise, 54 Gates Ave., Montclair, N. J.

**GRIMM & ANDERSON,** 400 Boylston St., Boston, Mass. Makers of artistic gowns and blouses for all occasions. Tailored costumes, corsets. Reasonable prices. Tel. connections.

**J. D. McKENNEY,** 344 BOYLSTON ST., Boston. Evening and Dinner Gowns, Dancing Frocks a specialty. Tailored Suits, Blouses and Wraps. Trousseau. Tel. Back Bay 5974.

**MRS. A. VESPER.** Smart and exclusive gowns and coats. Evening gowns a specialty. Imported models copied. Materials taken. 148 West 82nd St., N. Y. Tel. Schuyler 5297.

**SMART FRENCH DESIGNS** copied by Parisian dressmaker. Evening gowns, tailored suits and afternoon frocks at moderate prices. Mme. Lavalie, 590 Fifth Ave., New York City.

**MME. ELSIE**—Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "different." 66 W. 71 St. Col. 3975 N.Y.

**JOSEPHINE.** We satisfy the most exclusive class of customers. Gowns and Suits. 93 Lex. Ave. Mad. Sq. 855

**A BLOUSE TO MATCH** your new gown! Color & style to harmonize with spring suit. A specialist in Blouses & Simple Gowns. Lillian H. Shaw, 41 W. 37 St., N.Y. Greeley 625.

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**RENAULT—20 W. 47th St., N. Y.** Exquisite importations of Spring Models copied. Designer of distinctive styles. Gowns & evening coats from fitted linings, \$75 upward.

## Gowns and Waists

Ready to Wear

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**ANNA B. McCULLOUGH,** 76 W. 48th St. Models for Southern wear in Jersey cloth, Georgette and novelty chiffon, from \$18.50 upward. Sport Shirts \$5 upward. Phone Bry. 753.

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**"THE SHOP OF BLACK."** Gowns, Blouses and Millinery. Also Mourning Accessories. Telephone Riverside 2696. Calder & Co., 2643 B'way, bet. 100th & 101st Sts., N. Y.

**RIXON** Distinctive Waists and Hats. 6 East 37th St., New York. (Next door to Tiffany's.)

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**EASTER and VALENTINE CARDS** that are different. Engraved, hand colored, also cards for handcoloring. Catalogue issue Jan. 1st. Little Art Shop, 1421 F St., N.W., Washington, D. C.

**COPLEY CRAFT EASTER CARDS** on approval. Hand-colored or imported, deckle-edged stock. Both words & designs distinctive. Jessie H. McNicol, 18 Huntington Ave., Boston.

**CALENDARS AND BLOTTERS** with a friendly thought for all year—wall mottoes in hammered brass. Children's books and cards. The Book & Art Shop, 7 W. 45th St., N. Y.

**BLUE BIRD SHOP,** 256 Lexington Ave. Place cards, birthday cards, hand-painted and daintily decorated. M. H. 4717.

## Hair Goods & Hair Dressing

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair-dressing. Marcel waving, face & scalp massage. 846½-6th Av.; near 48th St., N.Y. Bryant 2671.

**LEHNERT & HUTLI,** formerly Lehnert & Alexander. Specialists in the permanent wave. Latest ideas in transformation. 13 E. 49th St., N. Y. C. Phone Plaza 4658.

**THE LARGE** consignment of hair in stock enables matching of delicate shades & texture for transformations, wigs, toupes & coiffures, all designs. Dultz & Costello, 16 W. 47th St., N.Y.

**JOSEPH,** 1 W. 34th, saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819

**CLUZELLE BROS.,** Fashionable Hair Goods: Hair Dressing—Massaging—Manicuring, facial & scalp treatment. Feather-weight Transformation our specialty. 12-14 W. 37th St., N. Y.

**ADA DANBY,** 379 FIFTH AVE. Shampooing—Hairdressing. Our method of drying hair by hand will suit you. Try our hair-dresser, who studies every individual.

**BENJAMIN ALEXANDER** Late of Lehnert & Alexander. Ladies' Hair Dresser & Designer of Human Hair goods. 8 E. 47th St., N. Y. Tel. 8939 Murray Hill.

**TRANSFORMATIONS.** Switches renovated, dyed, match perfectly, splrs. rec'd at Human Hair Shop. We restore lost contours. All requisites for health. 2845 B'way (110th) 5680 M'ide

**MILLIUS—Parisian hair dresser.** The shop that caters to all the requisites of beauty. 13 W. 38th St., Tel. 6193 Greeley. Also Hotel Plaza, Tel. Plaza 540.

**AFTER PERMANENT WAVE** have your hair remain fluffy with health & sheen. It saves the wave. One treatment will convince you. Eureka, 200 W. 72d St., N. Y. Tel. Col. 9037.

**SPIRO'S; EST. 40 YEARS.** Hair Specialist. Hair goods & Toilet articles; permanent waving beauty shop, 45 expert attendants. Send for Bklt. "Hair & Its Care," 26 W. 38th St., N. Y.

**FRENCH HENNA D'OREAL** Shampoo Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint. \$1. Sent, or applied by B. Paul, 38 W. 38th St., N.Y.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Hair Goods & Hair Dressing (Continued)

**FRENCH HENNA D'OREAL** Shampoo Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint, \$1. Sent, or applied by B. Paul, 38 W. 38th St., N. Y.

**WILLIAMS**—27 W. 46th St. Specialist in permanent hair-waving. Guaranteed lasting and harmless. Expert operators only. Latest ideas in transformations. Tel. Bryant 6209.

## Hair & Scalp Treatment

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck & spine, simple, nourishing hair tonics. 331 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

**PARKER'S** method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V. Healthy Hair," 51 W. 37, N. Y. Greeley 202.

**ENGLISH HENNA SHAMPOO** Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 505-5th Ave., N. Y.

**ENGLISH SHAMPOO**, the genuine product of Dr. Evan-Williams, London, is sold in the U. S. and applied at the new & enlarged offices of Henna Specialties Co., 505 Fifth Ave., N. Y.

**POMADE HAIR GROWER** will fill in the bald spots on your temples and thicken poor, weak hair; \$1 per jar. Trial size 25c. Henna Specialties Co., 505-5th Ave., N. Y.

**WALDEYER & BETTS, SWEDISH SCALP SPECIALISTS**. Treatment consists of thoroughly cleansing hair and scalp without washing, promotes new growth of hair. 315-5th Ave., N. Y.

**SHAMPOO YOUR OWN HAIR** in your own home with Agnesian Scalp Cleanser. Trial size 25 cents. Agnes C. Graves, 1st National Bank Bldg., Milwaukee, Wisconsin.

**HAIR and its Preservation. LOSS** of Hair. Seborrhea, premature gray hair and the Quarts Lamp Treatment, by Dr. Richard W. Muller. Illus. \$1.50 each. W. R. Jenkins Pub. Co., N. Y.

**CARE PRESERVES YOUR HAIR!** Specialist of 15 yrs. experience treating Scalp & Hair. Tonic \$1; Soap 25c; Cream \$1. My own formula. Write or call. Josephine M. Powers, 8 E. 37 St., N. Y.

**BY APPOINTMENT AMANDA HASTAD** Aeolian Hall; Tel. Bryant 2969. Scalp Treatment; Facial Massage; Manicuring. I positively guarantee to stop falling hair & promote growth.

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**FRENCH STYLES, \$5 to \$10** and up. Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

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**SILK HOSE THAT WEARS** better than any other. 20 colors. Sold by box of 3 prs. \$3.25. Delivered free anywhere. Wm. H. Richardson, P. O. Box 3023, Boston, U. S. A. Mill Agt.

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**HOMESTEAD HALL**, Greenwich, Conn. Overlooking L. I. Sound, 45 min. from N. Y. All mod. conv. & garage. Home cooking. Excl. patronage. Mrs. E. P. Lovejoy. Tel. Greenwich 1175.

## Hotels in New York

**HOTEL MARTHA WASHINGTON**, 29 East 29th St. For women. Rooms \$1.50 a day upwards. Meals a la carte; also table d'hôte. Luncheon 40c. Dinner 50c. Booklet free.

**HOTEL MAJESTIC**—Fronting Central Park at West 72nd St. Accessible to all lines of traffic, but away from the noise of the all-night district. R'ms. \$2 day up. Copeland Townsend, Mng. Dir.

**HOTEL ALGONQUIN**, 59-65 W. 44th St., The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

## Household Necessities

**MODERN TOWEL RACK**; smart for kitchens adds to bathroom comfort. Closed projects 2 in. Cypress or Enamelled White Wood, \$2.50. The Hard Wood Fixture Co., Upper Montclair, N. J.

**PERSONALLY INVESTIGATED** Not every shop, by any means can buy space in this Guide. It is first personally investigated by Vogue.

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**THE BLUE BOOK OF JEWELRY** free upon request. 10,000 gift suggestions in diamonds, jewelry, silverware, & ivory. Wholesale prices. Chas. L. Trout & Co., 170 B'way, N. Y.

**VIRGINIA BARTLE**, maker of fine hand-wrought Jewelry. Gold and silver chains a specialty. Gift suggestions for bridesmaids & ushers. 419 Lee Street, Evanston, Ill.

**JEWELRY & SILVERWARE** made to order exclusively. Special designs, superior workmanship. Remodeling a specialty. Correspondence invited. Clark-Ellis Studios, 17 W. 45 St., N. Y.

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**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques: entire contents of houses. Appointments made. 654 Sixth Ave., Corner 38th St., New York City.

**WHY BE BURDENED LOOKING AFTER** your old discarded Jewelry and Silver. We specialize in purchasing Family Jewels and Silver, Diamonds.

**Pearls, Emeralds, etc.**, at absolutely Highest Cash Prices, because of the ready sale we have for them. Send us your valuables for an offer.

**S. Wyler, 6 East 46th St., New York** New York Bank references. Telephone Murray Hill 6175. Correspondence treated in absolute confidence.

**WE PURCHASE** fine jewelry, etc., at full value, even the already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

**27 YEARS' EXPERIENCE** will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N. Y. Tel. Bryant 670.

**MRS. T. LYNCH'S SON, Inc.**, pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

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**EXCLUSIVE Holiday Novelties**. Original real lace mosaic. Antique fans, candle-shades, napkins, table-sets, bed spreads & handkerchiefs. Laces cleaned & mended. Zallio, 561-5th Ave., N. Y.

**CHINESE Hand-Made Goods**: Laces, Lace Scarves, Lace Dollies, Pongees, plain & colored. Pongee & Linen Drawn Work. High grade & reasonable. Oriental Art Shop, Easton, Pa.

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**SHOTZ & CO., INC.** Tailored Suits—Afternoon and Evening gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

**SCHWARTZ & PORTEGAL** French Tailored Gowns Exclusive designs and faultless workmanship 56 West 46th Street, New York.

**ANTHONY, 16 West 46th St., N. Y.** Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

**J. TUZZOLI**, tailor of original designs. The utmost skill goes into the making of my tailored suits & furs. Spring models now on exhibition. 15 West 45th St., N. Y. Tel. Bryant 4740.

**HURWITZ & POSTEN, 14 E. 46th St., N. Y.** (Formerly with Stein & Blaine.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from \$65.00 up. Opposite the Ritz.

**R. BRAUER, 67 WEST 46TH STREET** Early Spring Fashions of unusual charm. Tailored Suits from \$40 to \$85.

**WILL MAKE YOU A MAGNIFICENT SUIT** which cannot be duplicated under \$85.00 for \$50.00 merely to advertise my work. Tashof, 8 West 45th St., N. Y. Tel. Bryant 8657.

**EXPERTS WILL REMODEL** your suits, copying any style, or your own ideas. New suits made \$50 up. Linen skirts, 3 for \$20. Fusco & Coppola, 69 West 46th Street, N. Y. C.

**THOMAS D'EUFEMIA, 34 W. 46th St., N. Y.** Importer & originator of suits, gowns & furs. Smart styles. Form. with Farquharson & Wheelock and Clark & Weinberg. Tel. Bry. 3122.

**M. BERKOWITZ, 56 West 37th St., N. Y.** Tailor & Importer, is showing a Smart Collection of Advance Spring Models at unusually low prices.

**ZWERN, LADIES' TAILOR, 425-5th Ave., N. Y.** Now displaying advance Paris models. Finest materials, workmanship, fit guaranteed. "Chic" styles at prices lower than elsewhere.

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**FOR INFORMAL CORRESPONDENCE**—name and address neatly printed on 125 envelopes & 200 sheets Japan Bond \$1. Correct style & size. P'd. Parcel Post Press, Peru, Ind.

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**CANDLE SHADES**, lamp shades, book racks, book ends, decorated trays, hearts, brushes, etc. W. F. Habekotte, Craftsman, The Society of Arts & Crafts, Boston, Mass., Norwich, Conn.

**LA BOTTEGA—THE ITALIAN SHOP.** Striking hand-painted lacquer & parchment lampshades. Original designs. Imported novelties. 424 Madison Av., N. Y. Tel. 6485 Mur. Hill

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**THE PORTO RICO STORE, 402 Madison Ave., N. Y.** Exclusive importers of wonderful Porto Rican Fillet Tired household & bridal linens. Monograms. Approval shipments. Leaflet.

**OLIVIA** Cross-stitched Linens & Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 2375 A Fairfield Ave., Bridgeport, Conn.

**UNIQUE AND ORIGINAL MONOGRAMS** and given-names designed for lingerie, bed & table linens. Prices 25, 35 & 50c according to size. Laura Bell, 108 E. Bolton St., Savannah, Ga.

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**SILK UNDERWEAR** and Negligees to individual order. Exclusive styles, refined taste. Hand embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St., N. Y. Tel. Audubon 8692.

**LINGERIE DE MERLE** and Accessories are unexcelled in quality, workmanship and design. Everything for the Spring and Summer bride. 740 S. Michigan Blvd., Chicago.

**HANDKERCHIEF LINEN** Nightgowns, hand-made, fine convent featherstitching. Cluny, Irish or Val. edging. A charming gift. Price list. Elizabeth Gleim, 80 Brainerd St., Detroit, Mich.

**MISS GODFREY, 11 W. 46th St., N. Y.** Negligees and silk underwear at most attractive prices. Excellent for gifts. Telephone 3378 Bryant.

**DRESSEN UNDERWEAR** and Negligees; washable satin, silk, & batiste. Latest flesh tints. Hand embroidered. To order or ready to send by mail. Jeannette, 100 W. 105 St. River 4720.

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**CLUB PAPERS**, essays, addresses—data and criticism sent you from fine library. Special delivery stamp insures time and safety. Write M. Campbell, 19 W. Western Ave., Muskegon, Mich.

**EXPERIENCED ASSISTANCE** offered in the writing of Club Papers, Club Programs, etc. Please state the length desired. Frances Thomas, 411 Union St., Eau Claire, Wis.

**MANUSCRIPTS UNIVERSAL**, Society of Writers, Inc. Acts as Literary Agents to writers of reputation. Sales for plays, photoplays, fiction & all Literary Material. 220-5th Ave., N. Y.

## Maids' Uniforms

**DIX-MADE UNIFORMS** for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere. Catalogue free. H. A. Dix & Sons Co., Dept. T., Dix Bldg., N. Y.

## Milliners

**LOUISE SHEPPARD, 14 W. 47th Street.** Exclusive Shop for High Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7717.

**GERHARDT & CO., 12 East 46th St., N. Y.** opposite the Ritz-Carlton. Originators and Importers of Exclusive Millinery. Moderate Prices.

**CRAKOW, 29 W. 38th St., N. Y.** A splendid opportunity to secure an Early Spring Model at wholesale prices. Shapes pleasing, workmanship the finest. Trial order solicited. Room 1402.

**TRY THE LITTLE FRENCH SHOP** for smart and distinctive hats at astonishing Low prices. Hats remodeled & shapes trimmed. 103 Lex. Ave., bet. 27th & 28th Sts., N. Y.

**RIXON** Ladies' Hats and Waists 6 East 37th St., New York. (Next door to Tiffany's.)

## Milliners—Cont.

**THEODORA** Original Artistic Hats 8 East 48th Street, New York. Different

## Millinery

**LADIES' Straw Hats REMODELED** into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N. Y.

**LOIE** Hat Patterns, complete directions to make stylish hats; includes a millinery lesson. All materials at low prices. Send 2c stamp now for Spring Catalog. 11 E. 36th St., N. Y. C.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weiss, 41 West 35th St., New York.

**COATS-OF-ARMS—EMBLAZONED.** Correspondence requested. Annie Foote Smith—"The Berkshires" Lee, Massachusetts.

## Monograms

**WINGENDORFF.** Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

**JANON CO.—MONOGRAMS.** Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days. 34 W. 39 St.

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**OVIDE MUSIN'S** Belgian School of Violin, 50 West 76th Street, New York City. Write for History of Belgian School. Enclose 2c stamp. Address Registrar.

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**JANE CLARK**—Neckwear novelties for Christmas in attractive boxes, 75c up. Selections on approval. Smart dancing frocks for the debutante and grown-up. 9 East 43d St., N. Y.

## Perfumes

**EIMIRAH PERFUME**, a delightful Eastern blend full of Orientalism. Sample 60c. Bosphora, made at Sarah Bernhardt's request. Spl. 50c. Booklet. Natura Co., 461-5th Ave., N. Y.

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**THOROUGHbred Toy POMERANIANS**; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

**DO YOU LOVE DOGS?** Our Toy Puppies are so beautiful & sturdy, they would interest you. Lovely Pekingese, Pomeranians, Griffons. Illus. cat. Sherwood Hall Kennels, Menlo Park, Cal.

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## Portraits

**MARY DALE CLARKE** Photographer of Individuality and Character Children's Portraits a specialty. Also—

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**CLEVER PASTEL PORTRAIT SKETCHES** made from Photographs by poster artist of established reputation. Size 9x12, \$10. Partic. on request. Elizabeth Brower, 500 5th Ave., N. Y.

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**KNABE MIGNONETTE GRAND.** Length only 5 ft. 2 in., perfect in tone and action. Used for short time by famous artist. Regular price \$700, now \$595. 439-5th Ave., N. Y., Dept. E.

**A FIFTH AVE. OF SHOPS** This is Vogue Shopping District of unusual services representing the best shops from San Francisco to N. Y.





# SHOPPERS'

# AND



# BUYERS'

# GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Professional Services

**THE IRISH LINEN CO.** have remunerative work for ladies of refinement & initiative, taking orders for children's dresses, blouses, etc., exclusive designs, wholesale prices. Write Davenport, Iowa.

**PRIVATE OR SOCIAL SECRETARY.** A young British lady of culture and refinement wishes to occupy her time as secretary or companion to wealthy American family. An—

**EXPERIENCED SHOPPER.** Familiar with several languages; traveled extensively, & willing to travel. No remuneration. Excellent ref. exchanged. D.M., care Cole, 461-4th Ave., N.Y.

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**Y. W. C. A.** (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5763.

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**WILKINSON HAND-MADE ART QUILTS.** Only line of its kind in America. Made to order. Ideal gifts for Xmas, weddings, etc. Catalog. Wilkinson Quilt Co., Albany St., Ligonier, Ind.

**BEAUTIFUL** old-fashion patch work and applique quilts. Materials and patterns furnished. Write for prices and designs. A. M. Caden, 210 West Main, Lexington, Ky.

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**CHINESE, PERSIAN & ASIA MINOR** Rugs in exclusive designs. Jones & Brindisi, Direct Importers. Craftsman Bldg., 6 E. 39th St., N.Y. "The Maximum Value at Minimum Price."

**RUGS** of exclusive style and colors. This firm has enjoyed the patronage and confidence of the leading people in the country for 14 years. H. Michaelian, 4 W. 37th St., N. Y.

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**THE ADRIENNE**, 319 W. 57th St., N. Y. Up-to-date pension. Large light dining-room. Tel. on every floor. private baths, good table. Winter arrangements. Apply to Miss Proudfoot

**13-15 EAST 54TH ST., N. Y.** Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**37 EAST 53D ST., N. Y.** Pension, centrally located, comfortable rooms. Parlor floor—dining-room, separate tables. Permanent arrangements, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

**THE DUNSCOMBE**, 47-5th Ave., N. Y. Unusual location. Suites with bath, single rooms, steam heat, parlor floor, dining room, small tables. Permanent or transient.

**THE GRAYCOURT**, 124 W. 82d St., N. Y. An unusual and attractive pension with large parlors, tea-room and lounge. Steam heat, private telephones; booklet on request.

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**IN FACT** all emergencies met by splendid, reliable men and women on our service. Nothing too humble or pretentious. Circular.

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**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

**HELEN CURTIS**, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

**MRS. S. D. JOHNSON**—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references. 347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS**, New York Shopping. Will shop for you or send anything on approval. Services free. Send for White Sales Bulletin. 366 Fifth Avenue, New York.

**MISS HOLLIDAY WELLS**, NEW YORK shopping. Will accompany out-of-town patrons. No charge. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

## Shopping Commissions

(Continued)

**MRS. EDGENA BROWN TIPS**, 503-5th Av., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

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**ELIZABETH C. MALADY**—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

**BEAUTIFUL THINGS I SEE**—Write for this free weekly letter with list of bargains. Shopping free. Anything on approval. Irene Stephens, 334-5th Av., N. Y. 8389 Mad. Sq.

**MRS. HELEN ROBERTS**, 156-5th Av., N. Y. Will shop for or with you. Can buy early Fall styles at very low prices. Private school orders a specialty. Refer. Tel. 1290 Fordham.

## A PREFERRED LIST OF SHOPS

When you send out invitations for a dinner or dance, you do not select your guests from the telephone directory. Nor do you, when you go shopping, select your shops from a miscellaneous list. In the Shoppers' & Buyers' Guide you find, not only a large variety of shops, but a large variety of only the best shops.

**BLANCHE BOSTWICK.** My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

**MRS. GEORGETTE DUNBAR EVANS** will keep you in touch with N. Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 59th St., N. Y.

**KATE R. PETTIT**, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

**IRMA KORY**, 21 W. 46th St., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

**MRS. EDWIN McALLA DAVIS**, 606 West 110th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

**LOUISE R. ALLEN.** Shopping Specialist. Entrust your commissions to the woman who knows. Articles featured in Vogue purchased. Ref. No charge. Chaperoning. 37 W. 121 St., N. Y.

**MISS EMILY L. VETTER.** Registered purchaser; will buy tastefully for or with you. No charge. References. Advice on interior furnishing. 65 Central Park W., N. Y. Tel. Col. 5962.

**CHICAGO SHOPPING** Harriet Tutbill will shop for or with you. Write for particulars. References required. 1142 Judson Ave., Evanston, Ill.

**EXPERT SHOPPING FOR MEN & women** Samples & Suggestions free of charge. Sloane Parsons, 70 Morningside Drive, New York.

**MRS. HUNTER WILSON** 300 West 109th Street, N. Y. C. Tel. 8110 Riverside Wholesale & Retail Purchasing Agent for

**EVERYTHING**—Interior Decorations. Upholstering, Tailors & Dressmakers, Wedding Accessories, Furniture, Chaperones, Schools, Music, Art, Apts., Hotels & Rooms. Highest Ref.

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**ETIQUETTE** taught by Society Secretary. All questions answered free with 10 lessons for \$1. Complete course \$10. Best authority. Mile. Louise, 118 West 57th Street, New York.

**SOCIAL SECRETARY** of best authority answers all questions free with \$1 course of 15 lessons. Complete course with penmanship, \$5. Carroll, 514 Portage Ave., Three Rivers, Mich.

## Social Secretaries

**LET US ADDRESS YOUR ENVELOPES**, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N. Y. C. Tel. Plaza 7947.

## Social Stationery

**MONOGRAMMED & ENGRAVED** stationery for correspondence. Designs free. Estimates & sample booklet sent on request. Estampe Company, 132 W. 23rd St., N. Y. C.

**COATS OF ARMS**—If your family name had one registered, will advise, free. Send stamp. Heraldic Paintings, Note Paper. Dept. A. John Frick Jewelry Co., 18 Maiden Lane, N. Y.

## Social Stationery—Cont.

**EMBOSSED STATIONERY** all the Vogue. Do your own Embossing and Save Money. Send for free Samples. "Money in Coats" price 50c. W. S. Bull, 208 Ashland Ave., Buffalo, N. Y.

## Special Costumes

**SCHNEIDER-ANDERSON CO.** 16-18 West 40th Street New York City. Tel. Bryant 8450.

## Specialty Shops

**JAPANESE EMBROIDERY** Scissors—Quaint practical & harmonious in color; 50c pr. Many new things for gift shops. "Studio Shop of Things Beautiful." Studio 20; 96-5th Ave., N. Y.

**THE LIGHTHOUSE WEAVERS** make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

**FLUTTERING BUTTERFLIES**, Natural colors, mounted on steel wire and wooden peg to insert in flowerpot, fern dish or bouquet. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

**THE 72D ST. GIFT SHOP**—Useful & beautiful gifts for Xmas. Dolls dressed to order. Hand made lingerie. Exquisite negligees. Boudoir caps. Delicious home-made cakes. 134 West.

**FOR SKATING COMFORT:** The Lombard Sport Coats; prices \$8.50 up. Also sweaters, \$5 to \$8. Free booklet of specialties. Henry S. Lombard, 26 Merchants Row, Boston.

**EVERYTHING** for the new "black & white" party. Unusual, artistic, distinctive designs in candle shades, place cards, favors, boxes, etc., B'klet. The Party Shop, Box 67, Danville, Ill.

**M. DREYFUSS & SON**, 130 W. 23d St. Special bargains from Custom House and bankruptcy sales. Laces, dress trimmings, furs, dresses, oriental rugs at half regular prices.

**MISS MOORE—SPECIALTY SHOP**, 4438 B'way, Chicago. Many new features added to our specialties for children. Send for catalog. Dancing frocks for Misses & Young Girls.

**BE OUR REPRESENTATIVE (your town)** Make Generous Profits—Quick Sales Write for special offer to make money at once. Glebeas Importation Co., 4 E. 30th St., N. Y.

**HAND-MADE Lingerie** underwear, distinctive designs in silk & cotton crepe. Negligee garments, cotton, silk, corduroy. Approval pkgs. to individ. & Spec. Shops. Katho Shop, North Adams, Mass.

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**STAMPS FREE**—Collect Stamps. Rare Nicaragua stamps, value 75c, stamp list. Monthly Bargain List \$2. Prem. coupon free for 2c postage. W. C. Phillips & Co., Glastonbury, Conn.

## Stenciling

**THE ONLY SHOP OF ITS KIND** Stencil-Craft Studio Exclusive stencilled furnishings for Nursery. Loggia. Living Rooms. 309½ Fifth Ave.

## Studios to Let

**10 EAST 43rd ST., N. Y.** Suitable for interior decorator or display room. thoroughly fireproof bldg., electric light, elevators, ½ block from 5th Ave. \$20 per mo. Address: W. L.

**MRS. H. V. FURNESS** will rent her suite in Carnegie Studios for small recitals, lectures, etc., at moderate rates. Conveniently located. Call or write for particulars.

## Tea Rooms

**THE COLONIAL TEA ROOM** is located in the heart of the shopping district at

**379 FIFTH AVENUE** between 35th and 36th Sts. Waffles and Maple Syrup Served After three.

## Tea Rooms—Cont.

**THE TALLY-HO**, 20 E. 34 St., opp. Altman's. Luncheon 65c. Afternoon Tea 35c. Southern Dinner 85c. "Picturesque, novel experience." N. Y. Herald.

**CHARMING AS THE TEA ROOM** itself, is a new booklet, sent without cost, describing the many good things from The Rose Garden, 36 Central Park, South. New York.

**THE CLOVER TEA SHOP** makes an appeal of simple refinement. It combines moderate charges with thoroughly pleasing surroundings. Northwest corner of 59th St. & Madison Ave.

**THE PICCADILLY TEA ROOM** The last word in tea dainties, tempting luncheons and dinners. Open Sundays. 172 W. 72nd St., near Broadway.

**WHITE SWAN TEA HOUSE** bids thee welcome at 28 West 46th St. Luncheon—afternoon tea—dinner. Chinese delicacies.

**THE YELLOW ASTER DINING-ROOM** 17 West 35th Street. Opp. McCreery's Highest Class Home Cooking Luncheon 60c. Tea Dinner 85c.

**THE YELLOW ASTER** Dinner 8 to 8. Tel. 2023 Greeley. Wed.—Chicken Maryland, Corn Fritters. Sat.—Broiled Spring Chicken, Hot Waffles.

**THE ROOFTREE INN** where the lover of the picturesque can enjoy both the cookery and the quaintness of a typical English tea room. 5 West 28th Street.

**SALON DE THE FLEURISTE**, a tea shop of distinction. Luncheon & afternoon tea a la carte. Select family dinner, \$1. Dainty salads, pastries, etc., deliv. 10 E. 60th St., Plaza 8092.

**AN ADVENTURE!** A visit to the 57th Street Restaurant, Shop & Gallery where will be found many of the good things of life. 24 West 57th Street, N. Y.

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**PRIMA VERA MASSAGE CREAM** eradicates signs of "passing time." Unequalled in restoring delicate contour and natural complexion. Jar. 75c p'pd. Anna J. Ryan, 2896 B'way, N. Y.

**GERBAULET LAIT** Antiphlogue, an excellent bleach & astringent. Price \$1.00; at leading stores or direct from Gerbaulet Institute, 500-5th Ave., N. Y. Visit or corresp'd'ces invited.

**BUENA TONIC**, the skin astringent; for "My Lady" also "My Gentleman's Toilet"; an absolute necessity. Druggists, Haldressers or p'pd. \$1. Jean Wallace Butler, 422 S. Hoyle Av., Chi.

**CLEAN TEETH**, healthy gums are assured users of the Rollin Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet. Rolling Company, Box 173, Boston.

**PATE GRISE**, for aging & ugly hands. "Friend of middle-age." Banishes tell-tale "crepiness," restores beauty. P'pd \$2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

**GARDENIA CREAM** unlike any other, gives immediate pearly whiteness, yet permanently beautifies skin. P'pd \$2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

**DAMASK** Rose Tinting Powder for refined women. Not "make-up." Justifiable as white powder; gives cheeks "soupon" or color. P'pd. \$1. Aurora Spec's Co., Lowell, Mass. D'pt. B. B'let.

**PLEXO EVENING WHITE** gives throat, shoulders & arms that soft, creamy look. Does not rub off. 35c a tube at Macy's, McCreery's, Altman's, Riker-Hegeman's & drug & dept. sto.

**WRINKLE REMOVER:** Immediate action; invisible, harmless, a wonderful scientific skin preparation, \$1.00. Sample 15 cents. Mercedes Cosmetic Co., 501 Fifth Ave., New York.

**AMERICAN DUCHESSE FACE POWDER**—New, wonderful shades \$1 box, sample 10c. Skin food & astringent, \$2 each. Valuable premium, free. Yung Tung Toilet Goods, 339 E. 32nd St.

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Toys—Cont.

**A NOAH'S ARK** fit for a king! \$50, \$25, \$10. Hand-painted dolls' furniture. Wooden toys, designs from nursery rhymes. Art-Craft Studio, Dobbs Ferry, N. Y.

## Travelling Accessories

**UTILITY ADAPTO** Toilet Case. Adapts itself to your own fittings, comes in Leather, Silks & Cretonnes. For men and women. Send for circ. Stern Specialty Co., 40 E. 22nd St., N. Y.

## Trousseaux

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

**ORIGINAL WEDDING GOWNS** now so much in vogue, made to your individual idea and order. Write or call. Homer, 11½ W. 27th St., N. Y. Greeley 5265

## Unusual Gifts

**NEXT CHRISTMAS** is some time away, but during the year remember how welcome a thoughtful gift can be. Send a

**WILE-AWAY BOX**, for convalescence, birthdays or journeys. Each absolutely individual and to order. For grown-ups and children.

**FILLED WITH DELIGHTFUL SURPRISES** Prices \$5, \$6, \$7 50, \$10 and up. Elizabeth H. Pusey, 16 East 48th St., New York City.

**CARBONE'S UNIQUE** Importations are shown in every large city. The latest arrivals include new majolica birds from Italy, Capri pottery, Venetian Glass. 342 Boylston St., Boston.

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**GIFT SHOPS** carry Ernest Dudley Chase's Practical Gifts and dainty cards. Boston.

**A SURPRISE BALL** for the kiddies to knit a pair of horse shoes filled with choice little gifts. \$1 50. Postpaid. Little Eagleton Shop, Hyannis, Mass.

**"SWEETHEART" CAPS** for the St. Valentine's Dansant, 15c each or \$1 50 per doz., handmade of the finest paper. F'sie Wagner, 1704 N. 8th St. Philadelphia, Pa.

**CAPE COD DOLL CRADLE.** Exact copy of old one, 16 in. long, hand-painted, and waterproof. Pink, blue, yellow & white. \$5 boxed, p'd. The Little Eagleton Shop, Hyannis, Mass.

**HAMILTON INDIAN BLANKETS**, the gift DeLuxe. Radiant colors for home and den. Model shades for motor robes. Book free. Shuler & Benninghofen, Dept. 17, Hamilton, Ohio.

**THE LITTLE SHOP**, Briarcliff Lodge & Ossining, N. Y. Good Shepherd Yards, French novelties, linens, Pullman caps \$2, crystal candle lamps \$2. (Mrs.) Sara F. Beatty.

**GIFTS** with real distinction, by the best American craftsmen, in metal work, jewelry, wood, pottery, glass, etc. Booklet sent. Society of Arts & Crafts, 9 Park St., Boston, Mass.

**ANCHOR CANDLESTICK**, colored antique green with bayberry or red candle, 75c p'd. subject to approval. Entire profit for wounded in France. H. H. Willcox, Newtonville, Mass.

**PEKIN BASKETS** and unusual work bags of cretonne, descriptions & prices on request. Complete line of Beehive Knitting Yarns. Beehive Shop, Garden Pier, Atlantic City, N. J.

**PAW PAW**, Kumquat, pineapple, crystallized, alone or mixed. Meltingly delicious, gift for any age. \$1 box, prepaid. Mrs. Jean Baptiste Graves, 24 East Lomax St., Jacksonville, Fla.

**JESSIE L. IVORY**, picturesque brass baskets, bowls, bases, decorated in period designs in old fashioned garden flowers. The Traveler's Ink Bottle in unique designs. 2 Columbus Cir., N. Y.

**FOR THE COLLEGE** or studio girl, hand-dyed smock—rose, blue, green, violet, yellow. White collar, unusual buttons. Give bust. \$7. Gertrude Short Kramer, 156 W. 106 St., N. Y.

**DEVOTED SOLELY** to latest gift thoughts, "Le Dernier Cri"—the show shop magazine—a guide for discriminating shoppers. Free sample copy. Forest Craft Guild, Grand Rapids, Mich.

**SEND FOR BOOKLET**—Art objects from the Far East. Unusual gifts & Interior Decorations. Visitors welcome at 323-5th Ave., near 33d St., N. Y. Long Sang Ti Chinese Curio Co.

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## "THE LONG ARM OF VOGUE"

If you should see a woman skillfully driving her car through the traffic on Broadway or Fifth Avenue; or dodging among scampering children on the lower east side; or repairing one of those inexplicable motors in Van Cortlandt Park—you will probably be witnessing the graduation exercises of a very thorough educational institution.

The Stewart Automobile School at 225 West Fifty-seventh Street resulted from the necessity for safe and sane driving. A group of practical business men, realizing the need of qualifying men and women for an owner's or driver's license, founded the school seven years ago with that purpose in view.

From the very ground up—from the changing or repairing of tires, to a thorough understanding of every part of the motor—the Stewart Instructors cover the course with their pupils.

During seven years the school has turned out several thousand graduates—men and women who own their cars, and many who make driving a profession.

Last summer the following advertisement was inserted in the Shoppers' & Buyers' Guide:

**STEWART AUTOMOBILE SCHOOL**  
225 West 57th Street, N. Y. C. Have you noticed how many ladies drive their own cars? We taught them! Full course \$55. Booklet.

"The long arm of Vogue," as one of the directors expressed it, "seems to reach in every town of every size in the country. The letters and inquiries in answer to our advertisement have opened my eyes to two remarkable things: the number of women who own cars, and the number of these that Vogue reaches."

**SHOPPERS' & BUYERS' GUIDE**  
443 Fourth Ave. VOGUE New York City

## Wedding Stationery

**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS \$6.75** or Invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1027 Chestnut St., Phila.

## Wholesale Gift Shops

**DAY CRAFT NOVELTIES** for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Av. N. Y.

**ANNETA VILLARI CO.**, 402 Madison Ave., New York. The wonderful Porto Rico Fillet Tiré Linens sold and sent on memo to responsible parties. Write for terms.

**EASTER CARDS AND BIRTHDAY CARDS** Dainty children and formal designs engraved and hand painted. H. L. Woehler, 116 E. 13th Street, New York.

**"TINY TOTS"** (Pats. pending). Pencils, knitting needles, etc., baby heads. For grown-ups & children. Exclous. designs of E. & G. Quackenbush. "Story Book Toys," 100-5th Ave., N. Y.

**DISTINCTIVE GIFT SHOP LINES**—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. New York Showroom.

**ALL THROUGH FEBRUARY** Mr. Nevius will have an exhibit of his successful specialties at his greatly enlarged warerooms, 217 East 38th Street, New York City.

**MR. NEVIUS INVITES** alert buyers who want the 1916 successful things to see the originals of the things that many others wait for and copy.

**SPECIALTY SHOPS—GIFT SHOPS**—High Grade Needlecraft & Art Establishments can find more new Gift Things of merit with a wider range of prices at Nevius' than elsewhere.

**MR. NEVIUS** has completed arrangement with Mayfair, New York, to wholesale their unique products through 1916—Twin Ladies, Hello Girls, and other novelties.

**NEVIUS' PHILIPPINE BASKETS** for the cognoscenti for the Spring of 1916. See samples of beautiful baskets in April. Philippine, Chinese, Malay & American baskets.

**NEVIUS' ORIGINAL SILVER THINGS.** Mayfair Cradles for Christening gifts. Washington Sleeve Links, gold & silver, creamers, sugars, salts, blue, glass lined copies of originals.

**NEVIUS' NEWEST NOVELTIES.** Black glass flower bowls, with yellow birds & bright butterflies. Indoor Garden tools. Bird seeds for snowy days. Ethiopian Door Stop—Pat. pend.

**MR. NEVIUS** has just completed arrangements to bring out an as yet unnamed novelty that is sure to prove his most successful number. Through Feb. at 217 East 38th St.

**PARSONS NUT BOWL—THE BOWL WITH** the hammer—still leading. Leopolds still serving. Twine Juggler still juggling.

**THE MISSES RAVELS, FLOUNCE** and Milly Tant, in new gowns still vending. Cape Cod Fire Lighter still fire lighting. Door Porters still portering.

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## VOGUE SERVICE

and What They Can Do  
for You

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The Next Vogue Will Be  
the

## SPRING MILLINERY NUMBER

Dated February 15

FEBRUARY 1, 1916

VOL. 47. NO. 3  
WHOLE NO. 1040

#### THE MAGAZINE HERE AND NOW

The wide bright shadow of the coming spring fashions falls across this magazine like a sunbeam and shows up the new silhouette. It shines the brightest, perhaps, on the first eleven pages, filled marginful of gowns and hats from Paris. A glance at these pages will show you that the new silhouette is as wide as the world of fashion at the bottom, as frugal as frocks of our grandmothers, at the bust-line, and positively attenuated at the top; the hats actually taper off to nothing.

Besides forecasting what you will wear a little later in the spring, the magazine you hold in your hand shows you what you will wear right here and now. It has ever so many pages of gowns which are waiting now in the New York shops for you to come and want them and wear them. If you are going to the opera and wish to appear not merely in the diamond horseshoe, but in a new gown as well, take this magazine home with you and select your evening gown from it. If you are invited to tea by Mrs. Pulitzer-Jones, who eclipsed you at your last reception, study this magazine and eclipse her at her tea. If you are going a-skiing in the Ramapo hills around Tuxedo you can hardly afford to go without reading this magazine first. If—; well, just take it home and see why you could not have done without it.

#### VOGUE'S DEPARTMENTS OF SERVICE

Of course you know about Vogue Shopping Service, and Vogue Pattern Service, and Vogue This, That, and the Other Services. But what are these This, That, and the Other Services? What are their names, and what can they do for you? Ah, you did not expect a catechism at this day?

The name of one of the most important of these services is "Smart Fashions for Limited Incomes," and what it can do for you is to go over your wardrobe with you personally and advise you as to how to make over jaded costumes and supplement them with practical, as well as smart, new things. By the use of this department you will be able to cut your dress allowance a third without losing one particle of your accustomed smartness in dress.

Another one of these services is that of "Vogue Sales and Exchanges." Through this department you can exchange what you don't want for what you do want, or you can sell what some one else wants, and buy what you want.

The "Shoppers' and Buyers' Guide" is also a Vogue service which is your service—as everything which is Vogue's is yours. This service you can use as a directory. If you wish to shop in smart shops it will show you where to find them. If you own a smart shop this department will show your patrons where to find you.

#### YOUR SUGGESTIONS TO US

Any suggestions you are good enough to make toward the improvement of the service rendered by these services will be cordially received if addressed to "Suggestion Department, Vogue Magazine."

COVER DESIGN BY CHAPMAN—FINLEY

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#### THE SPRING MILLINERY NUMBER

Opening the Paris hat-box will be the particular prerogative of the next Vogue, but one may tilt the lid a little now. To tilt it the merest little is to see the little wraiths of veils which we will wear to the tips of our noses, and the great shadows of other veils which will float out behind us; and to tilt it a little further discloses a worldful of things the millinery number of Vogue will describe.



The cover of the next (February 15) Vogue  
is by G. W. Plank

#### SMART LITTLE PARIS SKYSCRAPERS

That tall bit of tulle that peaks up in the very middle of the Paris hat-box and almost unbalances the lid with delight is the crown of the sunniest little hat in the whole February 15 magazine. Once you see it, you just can't live without it. Not only the high (priced?) hats in the next magazine wheedle the last cent out of one's purse, but the Paris gowns it presents are worthy of a queen's ransom too. And then, you know, one has the pious consolation of remembering that to sell one's soul as a ransom for French bonnets and frocks is to do one's little part to ransom the soul of Paris from the enemy.

#### COLORFUL NEWS

A bit of colorful news is that the February 15 Vogue will present two pages of Helen Dryden hats in the colors in which they grew. As half of them are garden hats, they will doubtless grow like silver bells, and cockle shells, and pretty maids all a row.

The younger generation will be seen, and all but heard, on three pages at least of the next magazine. Some of the children will wear hats and those without hats will have their hair done just so. Indeed, new bonnets call for new coiffures from children and grown folk too, and there will be an article in the February 15 Vogue showing how the 1916 coiffure looks—and telling how to make it look that way.





Photograph by Ira L. Hill

### MRS. LIVINGSTON PHELPS

*Mrs. Phelps, who before her marriage was Mlle. Elizabeth de Berieux, daughter of Count de Berieux of Paris, was married in Rome last June to the son of the late Charles Harris Phelps, who for many years lived in Paris. Mr. and Mrs. Phelps came to New York shortly after their marriage, and will remain here for some time before returning to Rome, where Mr. Phelps is an attaché to the American embassy*





MODEL BY MARTIAL ET ARMAND

How did they do it, those clever couturiers who have somehow buttoned upon us the tight and stiffened bodice? It is as if we had stood in a trance with our eyes fixed upon the rapidly widening skirt and awakened suddenly, like Gulliver, to find ourselves enmeshed—incased in a sheath of taffeta. Rumors of lace are confirmed by this frock of blue faille, striped voile, and much tinted lace, which cleverly avoids the question of whether the mode is to adopt the panniers of Louis Seize, the bustle and overskirt of 1870, or the crinolines of Civil War days, by deftly suggesting all of them

## PARIS CASTS *the* WIDE BRIGHT SHADOW *of the* MODE

THE renewed confidence and the instinctive light-heartedness of the Parisians reveals itself in a variety of ways. Not that Parisians are gay—far from that. Even the festival of the *midinettes* on St. Catherine's day—always a day of ingenuous frivolity—was this year celebrated in a most quiet fashion. There was no bubbling of champagne in the rue de la Paix, no laughter, no shattered glasses. There are now no revels lasting all night long. The great gala performances at the theatres take place in the afternoon instead of at night, for obvious reasons, and all Paris takes its amusement quietly. But people are talking now of "after the war," rather than of "before the war" as they did a year ago, and everywhere there is apparent a bubbling of activity and high spirits beneath the decorous crust which for some months has concealed the heart of Paris.

The air is humming with rumors of the coming spring modes, and already certain tendencies

That Tight Bodices Will Point the Way to Louis Seize Fashions, That Skirts Will Puff 1870-wise at the Hips above 1916 Ankles, or Spread in Panniers, and That Hats Will Go Up As Watteau Turned Them Up Is the Foreword of Paris on Spring Modes

have become so pronounced that all reasonable certainty may be felt that they indicate the leading points of the new fashions. Surprises there are always at the openings, but there seems at present ample ground for an accurate forecast, especially as the new models of the modistes are already being presented, and these give definite clues as to the ways of frocks.

### THE COMPLEXITY OF MODES

There is, of course, no such thing as an absolutely new mode. The conventions of feminine costume have been built up year by year throughout many centuries and each new mode contains

the elements of past modes, combining with them that something which is its own essence and relates it to the life and society of its own time.

So far as may be determined thus early, the main element of the mode will be the costumes of the periods of Louis Quinze and Louis Seize, with decided influence from the Watteau costumes of the preceding period of Louis Quatorze, and a slighter tinge of the later Directoire modes, as is indicated by the high-crowned Directoire hats trimmed with plumes which are among the advance models of the modistes. Undoubtedly, however, there will be combined with this mode certain elements derived from the fashions of the nineteenth century and a few ideas of definitely Russian origin. It does not appear that the period of the Second Empire, dominated by the Empress Eugénie, will contribute notably to the new mode, but the overskirts, back drapery, and close basques of the fashions from 1870 on promise to be much in evidence, and there are rumors



FROM SEVENTEENTH AND EIGHTEENTH  
CENTURY GOWNS SUCH AS THESE, 1916  
TAKES A BODICE AND A PANNIER

*In view of the repeated predictions of a mode inspired by the costumes of the great period of the French Louis, there is special interest in these three costumes worn at the Comédie Française in plays of the late seventeenth and early eighteenth centuries. In a white satin gown (right) of unmistakably boned bodice, Berthe Cerny danced into the minds of the audience the charm of the pointed bodice and of the exquisite folds a well-draped pannier may have*

PARIS, AS WELL AS NEW YORK, IS  
PRESENTING PLAYS OF THE PERIODS  
FROM WHICH WE TAKE OUR MODES

*Cécile Sorel is happy, for these are the modes which she has always proclaimed and which she has worn in defiance of all dictates of the recognized modes. The costume below of orange taffeta, blue velvet bows, silver tassels, and silver lace ruffles she wore in Molière's "Le Mariage Forcé." It might have come straight from the canvas of some of the many painters who delighted in the exquisite gowns which costumed the exquisite times of the French Louis*



*As Manon in the Abbé Prévost's play of the early eighteenth century, Marguerite Carré wore the picturesque frock of white taffeta (left) dotted with rose and blue flowers. The very tight bodice was draped, pointed in front, and very short in back, and the straight full skirt was so long that it broke in stiff crinkly folds on the floor. Black fur edged skirt and one lace shoulder drapery*







MODEL BY PREMÉT

A chiffon apron might come from the mock rusticity of Versailles in the days of Marie Antoinette, and so, also, might the side panniers, but there Premet stops and contents himself with a high girdle and a bodice which does not even dream of tightness. The material of the frock is dark blue faille embroidered in dull gold and combined with tobacco brown chiffon

which point to certain fashions of 1830 and to the crinolines and ruffles of 1860.

These indications foretell tight pointed bodices which are, in fact, already established, and which are sometimes fitted with a slight drapery instead of seams. On these bodices the décolletage will be square, sometimes filled in with tulle or lace. Everywhere the high collar is giving place to these square-cut bodices, and to fichu effects, and with them will be worn picture hats with trailing ribbons. In sleeves the tendency is toward a three-quarter length, tight at the shoulder and widening to just below the elbow, but there are also models with long tight sleeves.

Skirts will unquestionably be wide, with their wideness emphasized by horizontal trimming, and already they are a little longer. There are rumors of crinolines everywhere, panniers over petticoats are actually present and accepted, and several new Lanvin frocks have two hoops of *baleine* between hip and knee in the skirt lining.

#### TRIMMINGS AND HATS

Tulle, lace, and flowers will be among the accepted trimming for frocks as for hats, and ribbons promise to be as much favored by the milliners this season as they were by the dress-makers last season. Many neck ruches of ribbon are also being worn. A Watteau shape tilted up in back to show the new Niniche coiffure, after the fashion of the hat at the top of page 28, is an assured model, and Maria Guy is showing a fetching hat of broad brim with a veil falling from the edge of the brim to the shoulders.

And with these panniered costumes, these tilted hats, the Tosco cane has returned.

Veils are a feature of many hat models and vary from those of shoulder length to those which come to the chin or the tip of the nose. The floating veil is much in evidence and is often of embroidered tulle in black or castor. Italian straw, picot straw, leghorn, crin, and liséré will all be used by the leading modistes, and many models of taffeta, crêpe, and tulle, as well as combinations of straw with silk, tulle or felt have already appeared. The absence of the long-favored aigret is noticeable on these new models, but plumes and wreaths of tiny feathers are much used. Leather flowers are also among the preferred trimmings—possibly because the war has made leather too much a luxury to be used merely for shoes.

#### COLOR AND MATERIAL EDICTS

"And what materials are we to wear next summer?" This is a question one hears on all sides. My answer would be, "faille and its near relative, taffeta." So much black faille is already seen in the salons of the couturiers that it is safe to say that black will be smart for the commencement of the season, at least, and will last in Paris much longer. All the old-time colors—the different shades of yellow, the blues that Nattier and Fragonard loved to paint, the new shade called *grège*—which is almost putty color—all the quaint tones of brown, wine red,



MODEL BY WORTH

Worth masters the pannier drapery as he has always mastered every other drapery, and turns it into a thing for the subtle distinction of which there is no adequate word. No one could have made from the coquet modes of Louis Seize a gown more wholly expressive of the woman of to-day. Alençon lace, used here, will be much in favor this spring



MODEL BY BERTHE-HERMANCE

It is easy to see the affinity between this model in salmon taffeta from a new Paris house and the gowns which at the Comédie Française costumed the plays of Molière and Prévost. Here is offered convincing proof of the grace of the pannier drapery of those far-off days, while the tight bodice is slightly modified, and the nineteenth century has just touched the sleeves

and gray which were considered so smart in the early seventies and the latter days of the Empire—all these shades will figure in the spring collections. Three days ago I saw a charming old silk gown dating from that period; it was of mellow beige brown taffeta trimmed with black velvet ribbon—such a frock as the Empress Eugénie might have donned for the brush of a Winterhalter. The white frills at the neck and wrists were yellowed by time but retained all their old grace, and the lines of the basque with its wide-flaring skirt were inimitable.

#### AND AS FOR THE BASQUE!

As to the basque in the present mode (or the bodice, or whatever form this new close-fitting top of the gown may take), the transition has been so gradual that it is almost without knowing it that we have put off the old blouse with its vague arm-coverings and put on this new tight-seamed bodice with its close, sewn-in sleeves. Or have we, in fact, had anything to do with it at all? Has it not been that we have, as it were, gone to sleep with our eyes fixed in astonishment on the rapidly widening skirt and have waked up suddenly, like Gulliver, to find ourselves enmeshed, incased in a net of taffeta with a score of silken-threaded seams to bind us? How sly they are—the couturiers!

We have heard for some time that skirts are to be longer, and it is probably true, because it is evident to the most obtuse that they can be no shorter—and remain skirts. Premet flings out panniers in wide reckless fashion, and his





MODEL BY DŒUILLET



MODEL BY RENÉE



MODEL BY PREMET

*It is a safe prediction that skirts will be longer, for they could not be shorter and remain skirts. Besides, some already have added a "tant soit peu" to the distance from waist to hem, as has this evening frock of rose taffeta and tulle mordoré (red brown), though this frock conceals the fact by slightly lifted hem and panniers*

*With the coming fichu effects and square-cut bodices will be worn wide hats with trailing ribbons,—especially Watteau shapes tilted up in back, as in the pink hat of angora straw (middle above), to show the new Niniche coiffure. Aigrets have departed the mode, and the mantle of their popularity seems likely to fall on flowers*



MODEL BY DOUCET

*The black of this faille costume is lightened by a sash-end of yellow, gray, and black "toile de Jouy," which falls below a brief overskirt. About the very short waist, ruffled sleeves, and the flaring coat-skirt there is a suggestion of the eighteen-seventies. The collar, though high, is not permanently so, nor close about the throat*

*He who runs may read that faille and its sister fabric, taffeta, are to be the pièces de résistance of spring fashions, and there is little doubt that black costumes will be extremely smart, at least for the opening of the season. This costume of black faille further asserts by its low muslin vest that high collars are passing*





MODEL BY PAQUIN



MODEL BY PREMÉT

*Peplums long, or short, or someway, are part of almost every jacket, and the crisp black and blue changeable taffeta coat above has cuffs and collar wide and pointed enough to match its peplum and big enough to speak for themselves*

*That basques and bodices by any other name will be as close—are the order of the night as well as of the day Paquin proved by an almond green brocaded basque above a skirt of flesh colored tulle. Small satin roses festoon the skirt (left)*



MODEL BY PREMÉT

*Premet's frock (right) of mastic cloth and mastic and blue chiffon heeds the rumor that collars have departed this life. It also announces stitching as a favored trimming motif and advocates the use of buttons and braid—and an overskirt*

*In the absence of hoops, skirts puff themselves up like that of the black faille and black tulle gown at the left. The tassel is of red and blue beads for color and the "fan" is of black tulle for—modesty, perhaps, certainly for chic*

*That fur will follow fashion into spring though it must needs bring autumn leaves along with it for company, is shown in a fur-trimmed frock of peach colored panne with painted and embroidered autumn leaves for its trimming*



MODEL BY PREMÉT

rather tight bodices are ablow with tulle. Sketched at the bottom of page 29, on the left, is one of the latest creations of this house. It is made of black faille and black tulle; embroidery runs across the front skirt-panel of tulle and across the draped tulle sleeves. A wide frill of plaited tulle is tossed up carelessly on one shoulder and leans coyly against the cheek, and the bodice-point is weighted with an odd tassel of red and blue beads. Two other new models from Premet are sketched in the middle and at the upper right on page 29, but this black faille frock in some way strikes one as being more thoroughly "Premet" than the others.

Another witness to the tendency to fling out pannier-like drapery from the hips is the Worth frock of soft faille, tight at the waist and very wide below, which is shown at the bottom of page 27. The top of the corsage is finished with Alençon lace and motifs of braid and embroidery.

#### MODELS WHICH FORETELL THE MODE

A recent Doucet frock which I was allowed to sketch is illustrated at the bottom of page 28. It is made of soft rich faille and the coat and flounces are bound all about the edges with silk.



MODEL BY PAQUIN





A Premet "liberty bell" bag with a round tongue that tells no tales is of black and white taffeta, lined with salmon colored satin

drapery, which comes from a new *maison de couture*, that of Berthe-Hermance, which, despite the war, has recently courageously taken its place on the Champs Elysées. Mme. Berthe, her sister, Mme. Olga,—who is interested in the firm although her name does not appear in it,—and Mme. Hermance, who compose this new firm, were premières in a well-known *maison de couture*. Their original intention in establishing their own *maison* was to work only for individual clients, but the interest of various buyers has determined them to hold a regular opening of spring models. As far as is indicated by the models of this house which have appeared, the Berthe-Hermance silhouette will embody the flaring skirt, close waist, collar high at least in the back, and the long sleeves tending to a bell shape.

#### THE LACE SITUATION

There is lace and there are rumors of lace,—Alençon, all the Flemish laces, point d'Angleterre and point de Paris. There is lace, as it were, in the air—fans, parasols, shawls, and scarfs. There are lace bags, candle-shades and lampshades, cushions, babies' bonnets, and christening robes; lace for the table—doilies, table-cloths, and long straight scarfs for the monk's tables which it is now the fad to use in the dining-room,—long narrow tables of *bois sculpté*, black with age, polished like the surface of a mirror, and as hard as iron. Very handsome and unusual are these tables when arranged for dinner under the soft light of candles, but it must be admitted that their shape adds formality to the meal. Perhaps it is due to the stern atmosphere of the cloister, still clinging to the polished wood, for most of these tables have actually been in monasteries for many years. For cheeriness and general gaiety commend me to the round table,—but this is a digression.

As to the lace which is to be employed to the coming season, there is a leaning toward Alençon and the Spanish laces, partly because of the war and partly because of the price, which is again because of the war. Always it is the war. Malines lace, I am told, is almost out of the market, while the other Flemish laces have advanced very much in price. Practically all the Belgian

Is it the scarcity of metals—or is it only the French of it—that bags fasten under crocheted loops instead of metal clasps? Premet's model



MODEL BY LEWIS

Quaker gray, gray satin and gray ostrich, until one catches the wicked little rose red tips of the ostrich nodding "me and mine" instead of "thee and thine"



MODEL BY LEWIS

The divinity that shaped the end of this sweeping straw hat did it in a pointedly original way, as you see. The underbrim is white, the upper brim black, and the trimming leaves and roses



MODEL BY LEWIS

A winged harbinger of spring sings the praises of its designer right prettily. The wings are brown and the coquettish little straw bonnet which they all but fly away with is tête de nègre

lace available just now is that made by the refugees; so that it has come about that there is very little of really fine lace to be had at present; for while nearly all Belgian women can make the ordinary varieties of lace, only comparatively few are equal to the exquisite patterns.

#### FILLING FRENCH COFFERS

"N'oubliez pas de souscrire—pour la victoire—et le retour"—these words below a reproduction of Bernard Naudin's crayon sketch of a soldier saying farewell to his little family, appear on the posters with which, a short time ago, all Paris was placarded. Every column of the rue de Rivoli arcade bore this or similar posters, and the Pavillon de Flore and other public buildings are adorned with these confident government appeals to the people of France to subscribe to the great *Emprunt de la Défense Nationale*, which is more generally known as the "Emprunt de la Victoire."

And when did the people of France ever fail to respond to the call for gold when France needed gold? It is wonderful—the way subscriptions came pouring in. "Pour la France versez votre or"—this is another striking poster, designed by Abel Faivre. Then there is Poulbot's dignified poster announcing the great *Emprunt*; and these three sheets of paper, posted simultaneously in every town and village of France, have proved springs from which rivers of gold are pouring into the national coffers. If there is one thing of which the people of France are confident, it is victory.

#### PARIS PREPARES FOR "AFTER THE WAR"

Awful as the German invasion has been, Parisians do not fail to find in it something to amuse them. Not a French journal but has its jokes, sometimes grim enough but always amusing, at the expense of Allemagne. The latest is a post card representing the Cologne Vendôme and all the houses of the place Vendôme quaking fearfully in mock fear at the news of some remote victory of the enemy; while on another the Tour Eiffel suffers paroxysms of fright—"estomaquée" is the word used—because of the visit of the Zeppelins.

The *Matinée Exceptionnelle*, "for the heroes of the air," given recently at the Comédie Française crowded that historic playhouse to the limit, until not a chair remained unoccupied; which shows at least that the airmen are popular heroes, for the price of seats was almost prohibitive. As is usual at special performances, the programs were sold by actresses, who asked any price they liked, according to the quality of the purchaser, for these decorated sheets. I was duly appraised and perforce parted with three glittering new franc pieces for my program, which was positively weighted with the names of the best and brightest of the Comédie Française.

We saw Molière's "Le Mariage Forcé," with M. Paul Mounet, M. Georges Berr, Mlle. Cécile Sorel, little Mlle. Berthe Bovy, and Mlle. Jane Faber; a scene from "Manon" with Mme. Marguerite Carré and M. Edmond Clément; "La Marseillaise," by Henri Lavedan, and "Gretchen Green,"



To bag social game in the Parisian manner a Premet silk bag is lined with pink silk and beaded with tiny pink and green flowers



Premet rings in the new fashions by a "reticule," a silk bell bag ruffled like the élégantes of the Second Empire and tasseled for a clapper

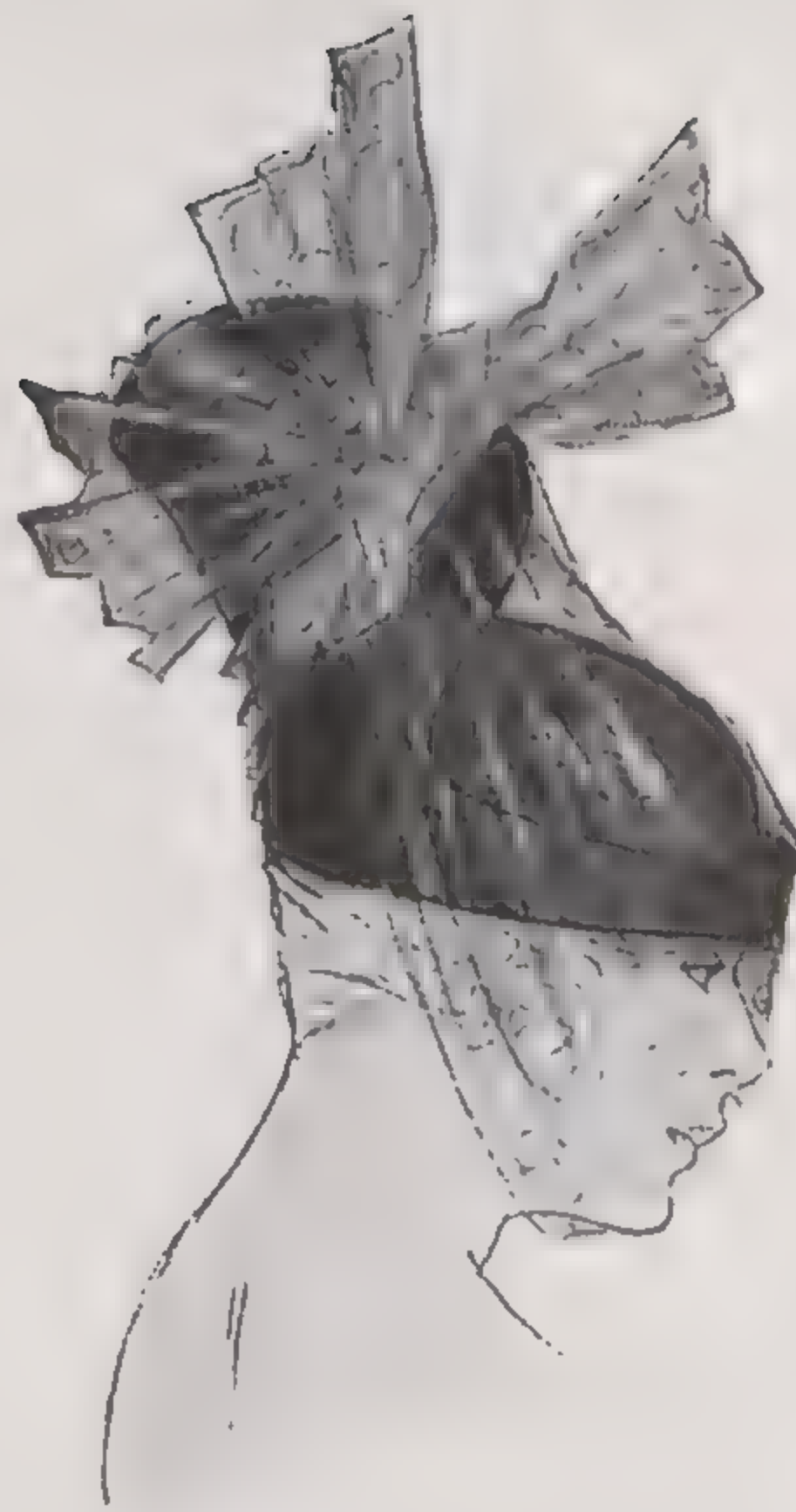


with a host of pretty dancers wearing short flaring taffeta skirts over their ballet tarlatan, tight pointed bodices, elbow sleeves, muslin caps, and striped and plaid taffeta aprons, with pockets.

We laughed ourselves hoarse over "Lu . . . Csie de Lammermoor," an irresistibly funny *impromptu*, in its first rendition. It is worth a visit to Paris in war-time to see M. Guyon *fil* as the concierge with a bracelet watch on his broom, lamenting that he—or she—had not yet had time that day to write her anonymous letter. And then the "Brabançonne" and the immortal "Marseillaise"—what songs!

#### PREDICTIONS OF THE STAGE

Naturally the great audience was very quietly dressed, but on the stage there were a trio of frocks, sketched on page 26, which were quite remarkable. These three frocks are remarkable because not only are they in accord with the present fashion, but they go a step beyond, indicating perhaps the modes of the coming season. Mlle. Cécile Sorel wore the frock sketched at the lower right on page 26, with a quaint, tight pointed bodice such as Mme. de Pompadour wore



MODEL BY GEORGETTE

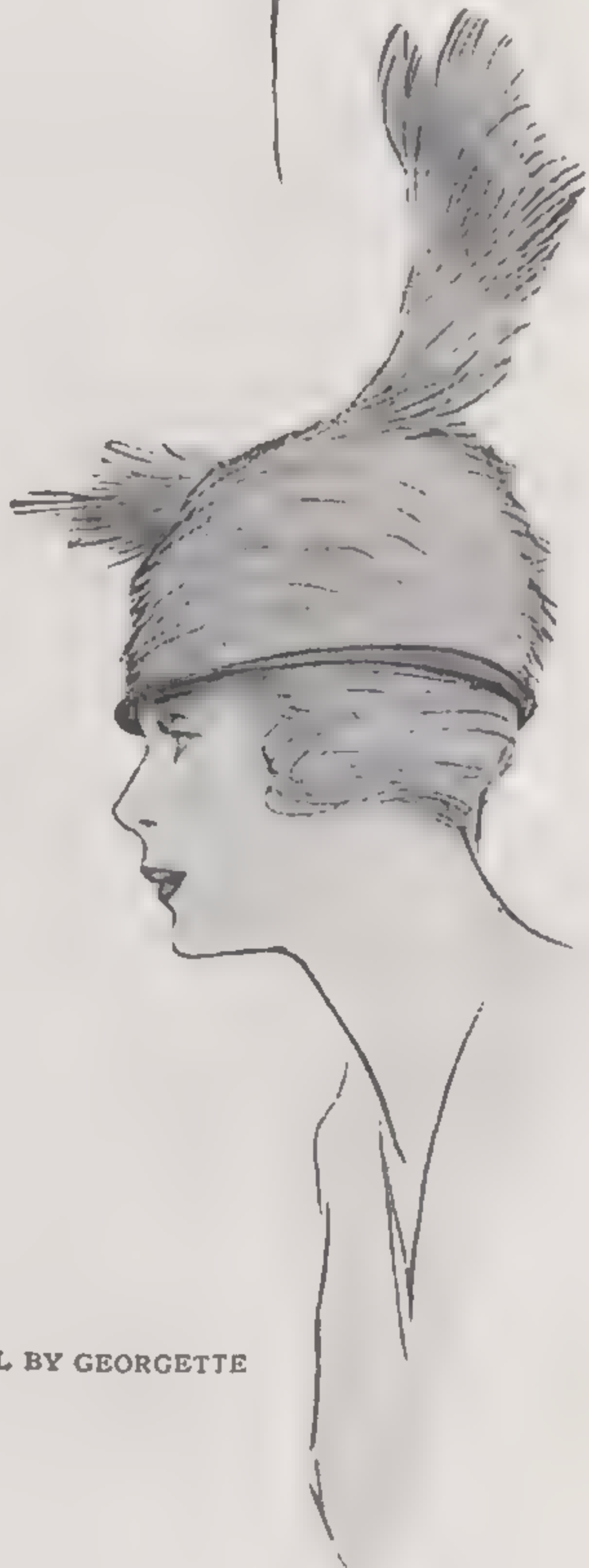
*"That which I have joined together, let no woman put asunder," said the designer of this black satin hat, and by way of canny precaution she sewed the brown lace veil hard and fast to the top of the brim*



MODEL BY GEORGETTE

*So lovely in line is a smart bonnet of black satin and black straw it flies in the face of spring itself without a flower or a furbelow. The crown is satin and the brim is straw, faced with satin*

*The merest bit of a brim on the hat in the middle of the page is the excuse for a whole forest of Bordeaux plumage to soar up like taper flames. What there is of brim is of Bordeaux satin*



MODEL BY GEORGETTE

when La Tour painted the portrait which is now hidden somewhere in the Louvre,—or was it copied from Callet's picture of Marie Antoinette, which is one of the treasures of the museum at Versailles? Like in some ways to both of these costumes was Sorel's frock of orange taffeta, its tight bodice ornamented with a row of diminishing blue velvet ribbon bows and its panniers looped up with silver cords and tassels. Her hair was dressed high with a trailing lock over the shoulder and her hat of gray *panne* was gay with many-colored plumes. And then the speck of a brown muff, red-bowed and silver-tasseled, from which she plucked viciously bits of fur—how

it all suited Sorel! For Sorel has always held that this type of costume, wide of skirt and close of bodice, was the only truly feminine mode, and she wore it in serene distinction in the days when the rest of the world was prey to the serpentine skirt and the mild indefinite blouse.

#### FROM THE DAYS OF THE LOUIS

Mme. Marguerite Carré, as Manon, wore the picturesque frock of pompadour taffeta—rose and blue flowers on a silver white ground—which appears at the lower left of page 26. The draped pointed bodice was very tight and the full skirt was so long that it broke in stiff crinkly folds on the floor. It was all charming. Mlle. Berthe Cerny danced beautifully in a panniered, lace-trimmed petticoat and a pointed bodice which was obviously stiffened at the seams. Made of lustrous white satin, the overdress was exceedingly full at the waist-line, and the folds were exquisitely arranged.

#### "LES INTELLECTUELS FRANÇAIS"

M. Sacha Guitry recently presented, on the stage of the Variétés, a cinematograph film of



MODEL BY GEORGETTE

*A companion piece to the hat at the left of the page is this black straw model with a brim which waves up to show the coiffure. The brim is so sufficient no one minds the eclipse of the crown.*

*A miniature muff of mouse gray plumage is the crown of the hat below, with two gray wings for trimming and a negligent bit of gray satin for brim. This hat sits squarely on the head*

unusual character. He made the film originally to entertain friends in his own home, but later conceived the idea of popularizing it by way of making a public reply to the "*Proclamation des Intellectuels Allemands*," and to that end he is presenting it on the stage.

In the film, M. Guitry is seen with Mme. Charlotte Lysés, who in private life is Mme. Guitry, calling on illustrious French artists and authors. One sees them in the homes of Rodin, of Anatole France, Claude Monet, Degas, and Renoir, of Rostand, Saint-Saëns, Mirbeau, and the great *tragédienne*, Sarah Bernhardt. As the film passes on, M. Guitry and Mme.



Charlotte Lysès explain from the stage the film pictures, giving all kinds of interesting details of the lives of these *lumières du monde*. Mme. Lysès was attractively gowned in black taffeta and velvet. Mme. Jane Pierly, who assisted at the entertainment, was simply frocked in red velvet, décolleté.

#### THE AUDIENCE AT THE OPÉRA

By far the most important event since the commencement of the war, in the way of showing the return of Paris to normal conditions, was the recent opening of the Paris Opéra, on the occasion of a matinée given for the benefit of the Red Cross of Belgium, under the patronage of the President of the Republic and their Majesties, the King and Queen of Belgium. The great house was crowded, and the vast audience presented quite the appearance of an afternoon audience in days of peace.

Society in the loges was frocked in elaborate—if quiet—afternoon dress, and from almost every corner one caught the mellow glow of pearls and the glitter of diamonds against a background of warm furs. Black predominated, with a bit of relieving white on the corsage. Mme. Poincaré was present, as were all the allied ambassadors. Lord Bertie of Thame occupied

a loge in the center of the grand tier, and several parties of English people occupied adjoining loges.

#### AND ON THE OPÉRA STAGE—WATTEAU

The seventeenth century spectacle, "Made-moiselle de Nantes," which had been promised, was disappointingly taken off at the last minute, and a series of old-time French dances was presented instead by the leading members of the Opéra ballet. Exceedingly pretty, and also of interest in view of the present tendencies of the mode, were the Watteau costumes worn in one of these dances, with their dainty, square-cut, pointed bodices, panniers, and Watteau drapery over wide lace-trimmed petticoats,—and, then, the adorable little shoes of pale satins with scarlet heels! The dancers might have stepped from some old fan. The Opéra is so large that from the loges the dancers appeared fairy-like, diminutive, exquisite.

Mme. Barrientos, the Argentine singer, came up from Barcelona expressly for this matinée, and in the mad scene from "Hamlet" her peculiarly clear, bell-like voice won much applause. Mme. Barrientos is to sing again in Paris and may remain for whatever Paris may have of a "season."

(Continued on page 122)



MODEL BY ROYANT

With her basque to the wall one would almost take the Parisienne above to be a bas relief from some old fashion book. Her black-braided jacket of chestnut gabardine fits as jackets did not long ago but her skirt is 1916 at the ankles

"Just as I am without one plait" is a difficult motto for a suit as flaring as that of greenish beige covert cloth at the left. The collar is white serge, the buttons are white, and white serge faces the coat in a way such jacings have

As shown at the right, a Lanvin cape is a small body of marine blue faille almost completely surrounded by red piping. Every ruffle on the frock is bounded by red piping and cordings, and the collar is lined with red poplin to match



"A small thing, but mine own," said the pretty Parisienne, when some one admired her half-laced half-buttoned boot from M. Hellstern



MODEL BY LANVIN



MODEL BY LANVIN



ADD SOME RIBBONS AND LACE AND TAF-

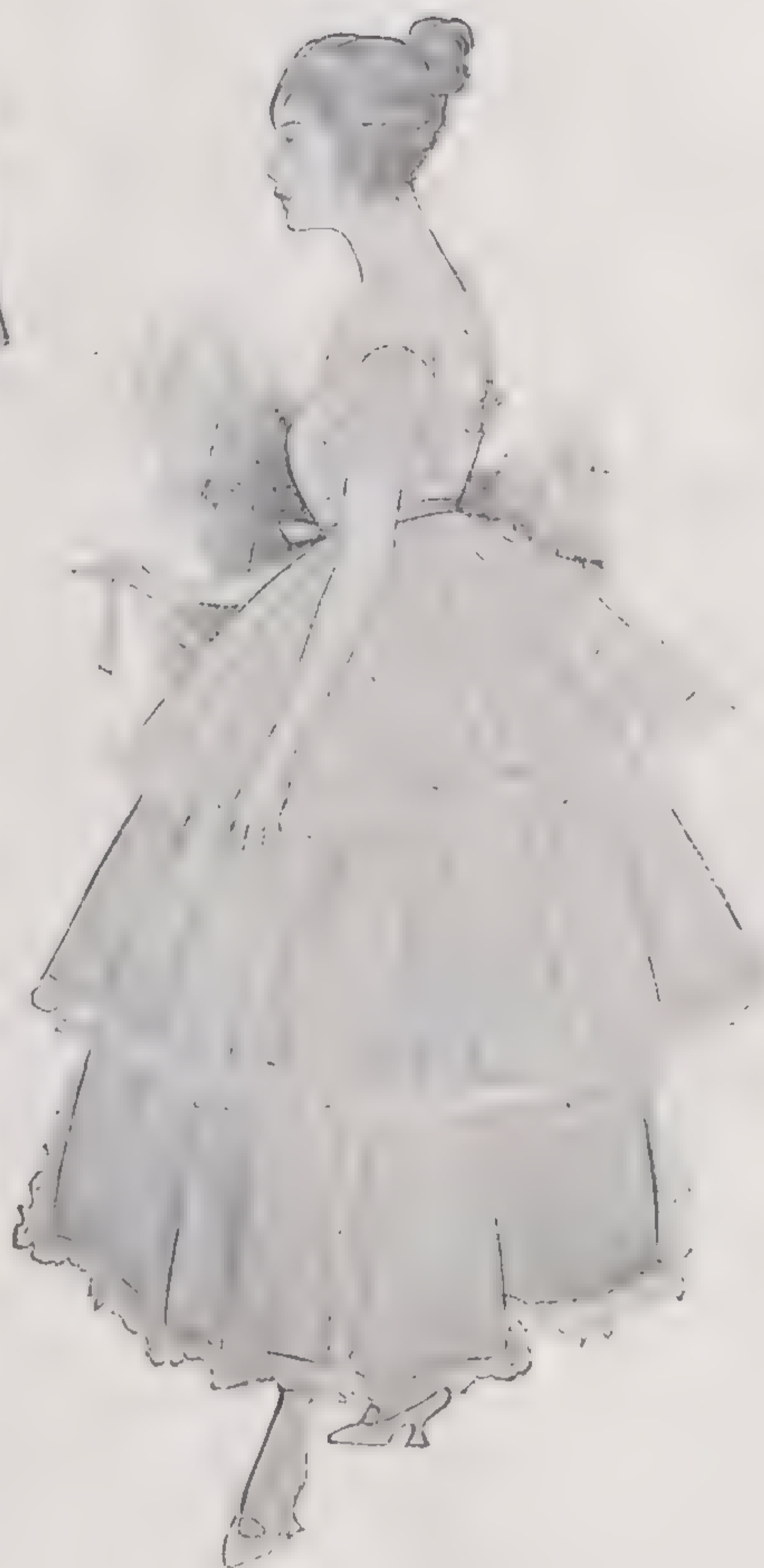
FETA TO EACH OTHER AND POUR OVER

THE WHOLE A BIT OF FRENCH SAUCINESS

DEMURENESS SEEMS TO BE A FIXED STAR

IN THE SPRING HORIZON — BUT NOBODY

FORBIDS A FIXED STAR TO TWINKLE



*A quaint little tight little buff bodice has a puffy little top as naive as white muslin, and a three-tiered skirt as splashy as buff taffeta. But "la la," the demure affair could not forego a blue straw hat so very, very "good" it painted the lily a bit, and so upset the whole demureness*

*When she was planning Mademoiselle's Biarritz wardrobe the dressmaker snipped her petticoats, and Mademoiselle at the right cried out, "This surely can't be I." But the dressmaker assured her that she had filled in all the slashed blue taffeta edges with cream lace. "You like it?" And Mademoiselle said, "Yes"*

*To a full length of Saxe blue taffeta add a bit of a blue jacket, an armful of blue taffeta ribbons, and a piping of picot edgings. Then put in a filling of soft cream lace and serve the whole with a soupçon of French sauciness. Voilà! the recipe for the room gown above*

*On the first day the couturier made the mauve chiffon under-flounce at the top of the page; on the second day he made the mauve flowered white taffeta skirt; on the third day he made the bow and bodice of mauve taffeta, and on the fourth day he rested: 'Twas Mrs. Grundy who added the amethyst bead shoulder-straps*



LANVIN, BEER, AND ROYANT TELL A TALE OF FASHIONS

WHICH ARE TO COME, WHICH TALE THE CLEVER

MAY READ IN THE FASHIONS WHICH NOW ARE



*The suggested return of machine stitching is emphasized in a Royant coat of marine blue serge côtelée (below), on which the only trimming consists of seven-fold lines of stitching and of three large buttons on each sleeve. The high collar and the straight flare from neck to hem are maintained in this model which has more than a suggestion of the circular cape worn by Italian officers*



*It has an Eton effect, of course, for there could be no spring without Eton effects. But that does not complete the tale of this Beer frock of black taffeta, for it has also the coming square neck filled in with the lacy frill which is one of the prophesied successors of the high collar, and its skirt, though, it declines both the Louis Seize panniers and the 1870 back drapery, yet flaunts a front drapery of its own, with a lining of embroidered olive green taffeta*

*A veritable pussy willow coat is one of Mme. Lanvin's recent creations. The foundation is of pale gray duvetyn, and on this is much embroidery of an unusual sort in white wool thread. The fronts and lower edge of the coat are faced to a depth of six inches with white serge and the rest of the coat is lined with gray silk. The belt and the raglan sleeve hold their place here, but the collar, though high, is not close about the throat*



THEY WHO DANCE TO THE FRENCH  
PIPE WILL DANCE TRAINLESS—AND,  
SOME SAY, WITH “MODESTY PIECES”

THE SKIRTS OF SPRING OUT-HOOP  
HOOPS AND EVERYWHERE GIVE CRE-  
DENCE TO THE RUMOR OF CRINOLINES

Three blue tulle ballet skirts, marine blue, and one knee-length, silver-embroidered, white lace ballet skirt, all worn at once, make of the Berthe-Hermance dress sketched below a most particularly modest little French dance frock. A wide silver ribbon run through the lowest skirt weights the frock down at the bottom, and a single rose weights it down at the top

Those frocks with the slip-offish berthas our grandmothers wore present the charming granddaughter below with the distinction of the family lineage in every feature, even to the deceptive little rose tulle and silver lace modesty piece. Below the swathing bodice of red, green, blue, and gold satin, Berthe-Hermance made a skirt of violet velvet that fairly out-hoops hoops in its big puff



Strange that a dance frock should be high-necked? Yes, strange, but true; the dance frock of yellow tulle above was worn by Mlle. Marguerite Deval in “l'Eole des Civiles,” at the Théâtre de l'Athénée. The collarette was white tulle with flyaway ribbons of marine blue at the back, the rose was rose, the girdle white satin, and the flounces on the flounces white tulle





## V O G U E P O I N T S

Decorative Little Guideposts to  
Point the Traveler on the Right  
Road to Smart Spring Fashions



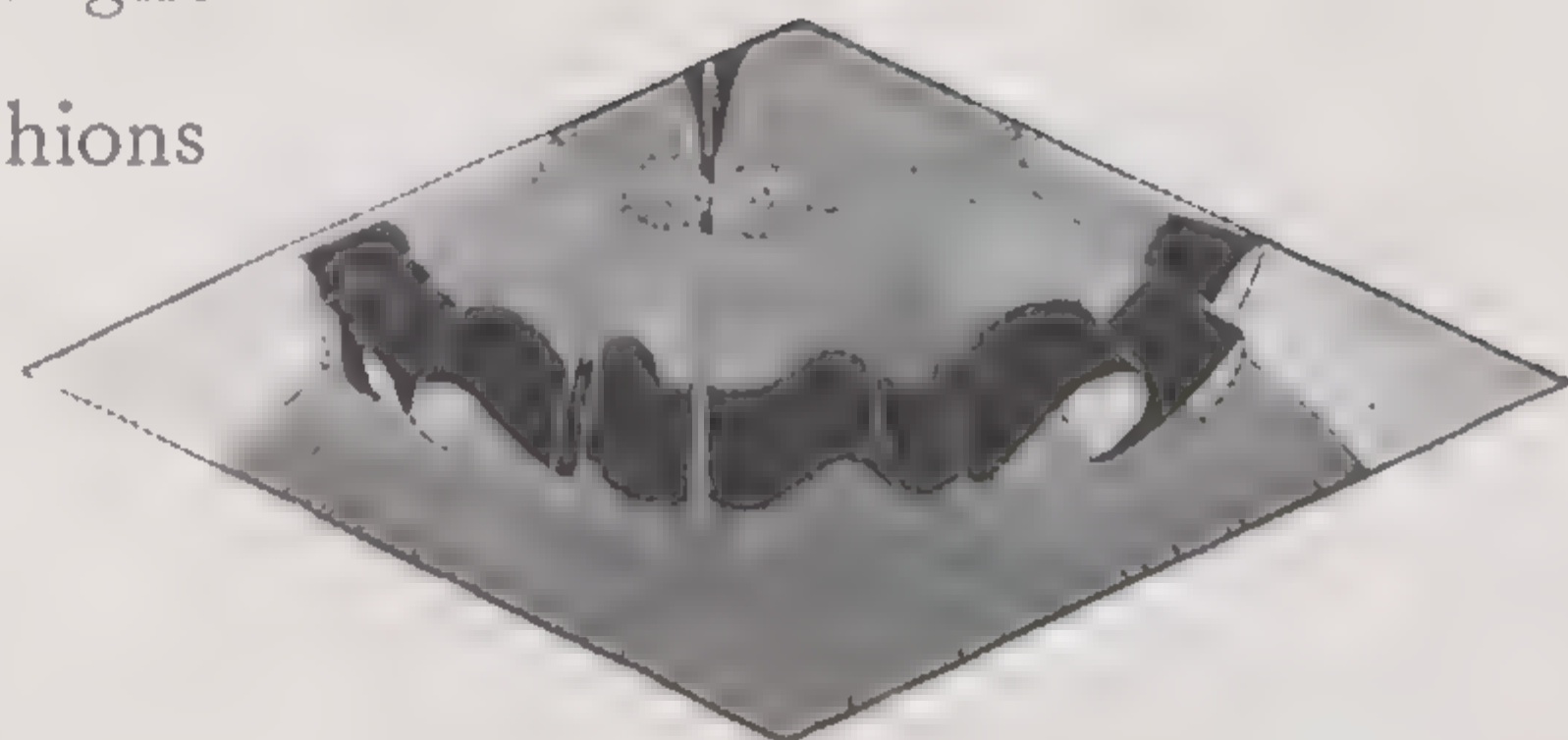
IT may be the result of the feminist movement, or merely a whim, but women are claiming the masculine advantage of pockets. This season pockets large or pockets small are a feature of many of the new gowns. A pretty extreme in pockets is shown above; a bit of a patch pocket of taffeta on marquisette is laced with black ribbons. Another point in many of the spring dresses is that the sheer material of the skirt is carried above the belt as suggested here.

POCKETS larger even than a man can often boast are illustrated in the sketch at the right. These triangular pockets trimmed with buttons are of dark blue taffeta lined with gray blue taffeta, and are on a dress of beige taffeta. In this case the pockets have a doubly decorative value, as they repeat the combination of dark blue and gray blue which is used in trimming the waist of the frock.

LAST August Callot showed a smart satin cape on a satin dress. This cape has now become a prominent feature in fashions, and for the spring pretty cape collars—or little shoulder capes—appear on both dresses and coats. The sketch in the middle at the top of the page shows such a collar of the material of the gown; it drops over the shoulders in cape effect and supports above it a collar of sheer material, which stands up around the throat but by no means fits it. Cuffs of sheer organdy complete the deep turned-back cuffs of the material, which finish the rather full sleeve.

BOX-plaited ruching, especially the very narrow, pesky variety, is decidedly in evidence this spring and is used delightfully around the bottom of bodices and to edge cuffs, as shown in the sketch at the right. Chéruit has used this quilling on a deep pocket effect at the sides of a pretty faille model, and the house of Callot has placed it in a narrow width around the bottom of the skirt of a pretty spring model.

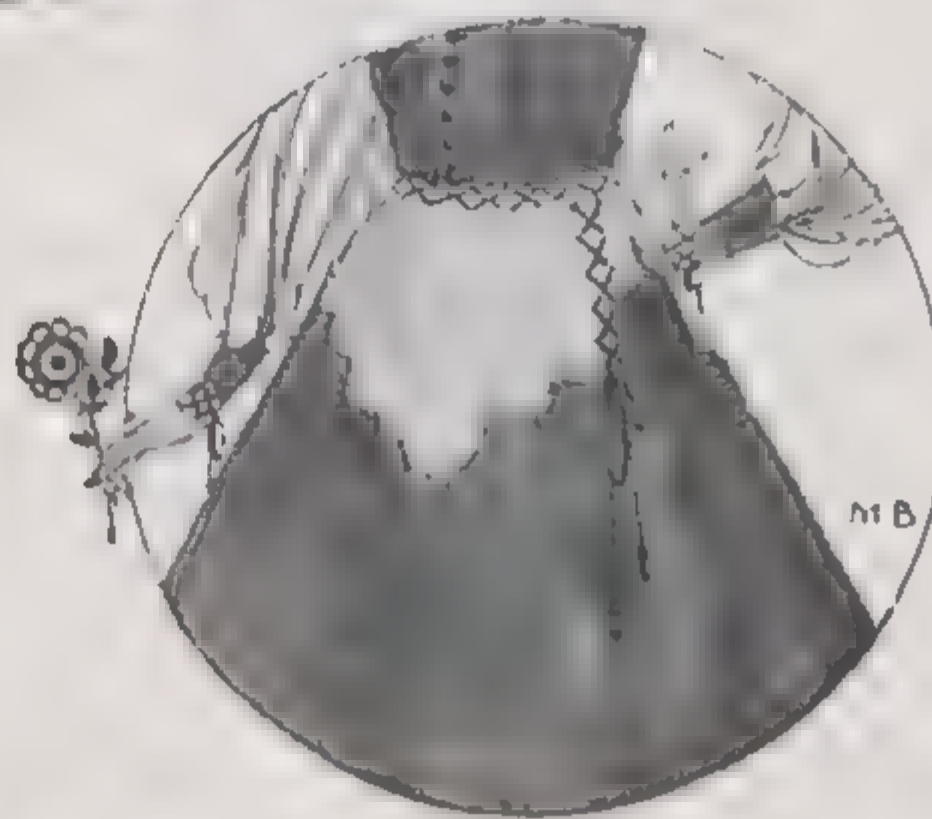
AT the extreme right is a charming sleeve which is especially good when made of chiffon or any other transparent fabric. It is slightly gathered at the armhole, and at the dropped shoulder line a great deal of fulness is attached. In some instances the fulness is added under machine stitching and in others under picot-edging. The sleeve drops very full to below the elbow, where it is caught by two bands of ribbon tied in tiny bows.



A POINT in materials which is interesting is that satin and serge, or taffeta and serge, will be combined. The close-fitting waist with its flaring peplum illustrated above appears in a Jenny suit of dark blue taffeta; the full peplum is edged with a band of blue serge. Both the combination of two materials and the tight waist and the flaring ruffle-like effect of the peplum are marked features of spring fashions. Some of the peplums, to be sure, will be a little longer than the one shown here.

A SKIRT yoke of sheer material, marquisette stitched to taffeta, is illustrated at the left. One of the prettiest of ways to accommodate the great fulness in skirts is to gather it to a yoke which is already full, as has been done in this case. That bodices are tight is undisputed, and above the full skirt yoke illustrated in this little sketch is to be noticed a rather tight fitted bodice, buttoned snugly up and down the front and seamed over the bust.

CHÉRUIT, who has always had the knack of making charming collars, has designed a deep cape collar for a spring model which, as shown at the left, sets away from the neck and is not unlike a shawl collar in the back. This type of collar is made much of in the fashions of spring, and indeed capes themselves are favored, for Chanel has frankly made one, two, or three capes on suits of jersey cloth. And speaking of jersey cloth, enough can not be said about its advantages. Heretofore it has been used in bright colors for country suits, but now in darker colors it is used also for dresses, and for town as well as for country wear.







*A Chanel sports suit of old-blue jersey cloth has a band of corbeau blue velvet to weight the cape collar and stiff little ruffles of the velvet to finish the cuffs. There is a big pocket piped with the velvet. Evelyn Varon posed two make-believe self-material wings on the old-blue jersey cloth hat. Models from Kurzman*

*Chanel begins a costume with a close turban of old-blue silk jersey, with a fit to defy any wind that blows and a trimming of blue chiffon velvet. The Chanel coat is of old-blue jersey cloth with set-in sections to widen the skirt and a deep shoulder cape to widen the top. The cuffs have amusingly pretty flaring ruffles*



*As picturesque as the winter's sports themselves is a Chanel sports suit of white jersey cloth with the popular cape collar effect done in red jersey cloth. The cuffs and the band at the bottom of the coat are also of red jersey cloth, and the Chanel turban is a chip off the same red block, but with a taffeta rosette for trimming*

CAPE COLLARS DESCEND IN  
THREES UPON THE SHOUL-  
DERS OF SPORTS COATS

JERSEY CLOTH CAPTURES  
COATS AND SUITS NOR  
DOES IT STOP WITH HATS



RECIPROCITY BETWEEN SERGE  
AND SILKS IS A MARKED POLICY  
OF THE FRENCH THIS SPRING

That spring coats may have short splashing peplums is welcome news from so convincing a messenger as the Jenny suit at the right. The suit is navy blue taffeta with one banding of navy blue serge on the coat and three on the skirt; those on the skirt are set on under cordings. The collar and vest of white batiste follow Jenny's fad of the past few months in a pink edging of silk. The Lewis hat is a crown of velvet and grosgrain violets, red asters, and purple wings, and a brim of purple chiffon



Though she makes the blue taffeta coat above as long as winter-time, Chéruit holds out a particularly persuasive-looking olive branch to spring in a turn-back sailor collar. The skirt is wide and gathered, and the Lewis hat is wide and not gathered; the hat is a sailor shape to match the Chéruit sailor collar. It is of dark blue paille d'amour, faced with blue satin and trimmed with choux of ragged sailors—in garden verbiage called corn-flowers

BOTH SHORTNESS AND WIDENESS  
STILL APPLY TO SKIRTS, BUT  
NEITHER, AS A RULE, TO HATS

Reciprocity between materials is an assured policy this spring, and many is the serge frock which will accept piecings out of satin, as the black satin coat below has accepted supplementary bits of blue serge. Spring weather or no, Jenny collared the coat high and flared it long with the blue serge; and innumerable buttons are of serge. To one large black taffeta bow Maria Guy added a high crown and a wee rolling brim of navy blue tagal, and called the affair a "toque, 1916"



Leg-o'-mutton sleeves and organ plaits stuffed with cotton! Yes, Lanvin presents them in the charming little brown taffeta suit at the left. The collar and vest are faced with white faille and at the hem a fine line of white facing peeps out. The Lewis hat is of rough blue straw with a pink silk straw facing on the upper brim. A tremendous bow of navy blue ribbons caps the climax of the crown. Importations by Max M. Schwarcz & Co.



THE LINES OF CLOSE WAIST AND HIGH BUST ADOPTED LAST SEASON WILL BE SLIGHTLY EMPHASIZED THIS SPRING, AND VARIED MODELS FOR VARIED NEEDS ARE REALLY ESSENTIAL



For evening wear a corset must be high, flexible enough to dance in, and dainty as befits the costume worn over it. This prettily trimmed model in silk tricot slips over the feet and has a short lacing in the back, at the bottom; it is excellent for youthful figures

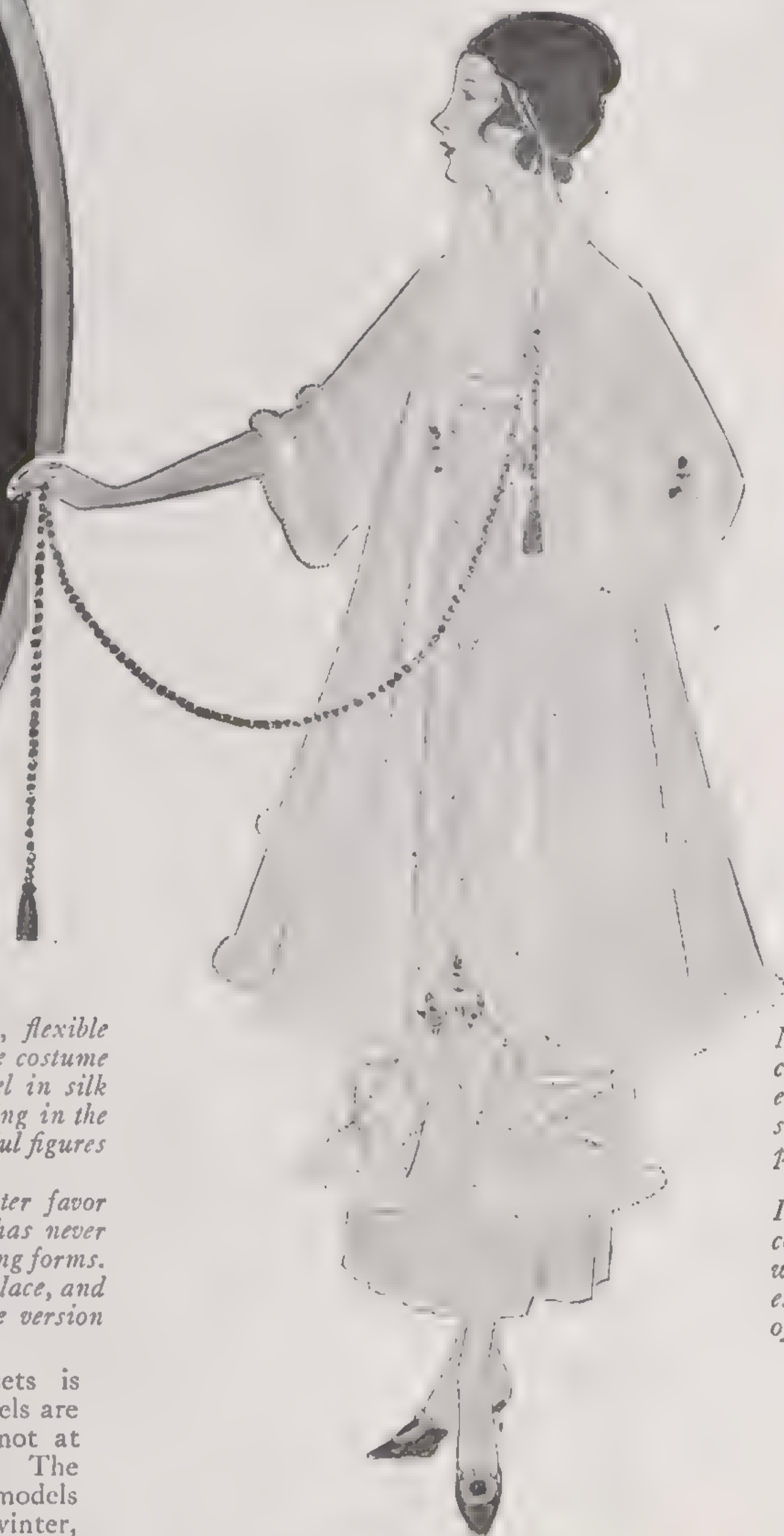
The coat negligée has never received greater favor than it has this year, perhaps because it has never before appeared in such an infinity of engaging forms. Pink crêpe de Chine, pink chiffon, cream lace, and swan's-down are the stuff of this agreeable version

ANY change in the lines of corsets is gradual, and though radical models are sometimes presented, they are not at once accepted in their entirety. The lines foreshadowed in the advance spring models follow those of the corsets worn this winter, accenting, if anything, the tighter waist and the higher bust which these models began to show.

The corset is no longer a thing of such indefinite line that a woman may put one on in the morning and wear it throughout the entire day. She now changes her corset as she does her clothes, and wears this or that model according to the occasion. The well-considered wardrobe should have at least three models: one for general wear, one for the evening, and one for exercise. Although all these follow somewhat the same lines, each is modified to suit the purpose for which it is intended.

The practical corset at the bottom of the page is in accord with the newest lines of fashion, yet it still gives heed to the prescriptions of hygiene. It will make the waist a very little closer, support the bust comfortably, and adjust any superfluous flesh below the waist. This corset comes in a material known as Pekin stripe for general wear; it may also be had in the brocaded materials, in coutil, or in silk batiste.

A model that is pretty to look at and also satisfactory to wear is the corset for evening, illustrated at the upper



Now that sports afford so real an interest in feminine circles, a sports corset is an every-day necessity. This elastic model, which is popular with many professional skaters, gives both freedom and adequate support. With so low a corset a brassière is advisable

In the circle below is one of the most satisfactory corsets for general wear for this season. It accords with the newest lines of corset modes, yet avoids extremes and guards a wholesome respect for the laws of hygiene; corsets and negligée from Mme. Schwartz

left on this page. This model is designed for tall slender figures and is flexible enough to be comfortable for dancing; it slips on over the feet and has a short lacing in the back at the bottom. It is here shown in a very fine silk tricot.

There are now so many women who are genuinely interested in sports that the elastic corset at the upper right on this page is a widely accepted model. That it assures comfort and grace is denoted by the fact that it is largely worn by actresses and professional skaters. It is made of silk elastic, with three bones in the back, and it acts as a support without causing any disagreeable restriction to the movements of the body. A brassière is a practical necessity with such a low corset. The one shown with this model is of silk tricot and is of a cut which can be most highly recommended. It fits smoothly and is without clumsiness, yet it affords a distinct support.

The coat negligée is by no means new, but its charms do not grow less. A particularly attractive model of this type is illustrated at the top of this page. The underslip of cream lace edged with swan's-down falls over pink crêpe de Chine. The coat is of pink chiffon over crêpe de Chine of the same color and is trimmed with double bands of swan's-down and with pink silk flowers. The effect is very soft and dainty—feminine, in short.

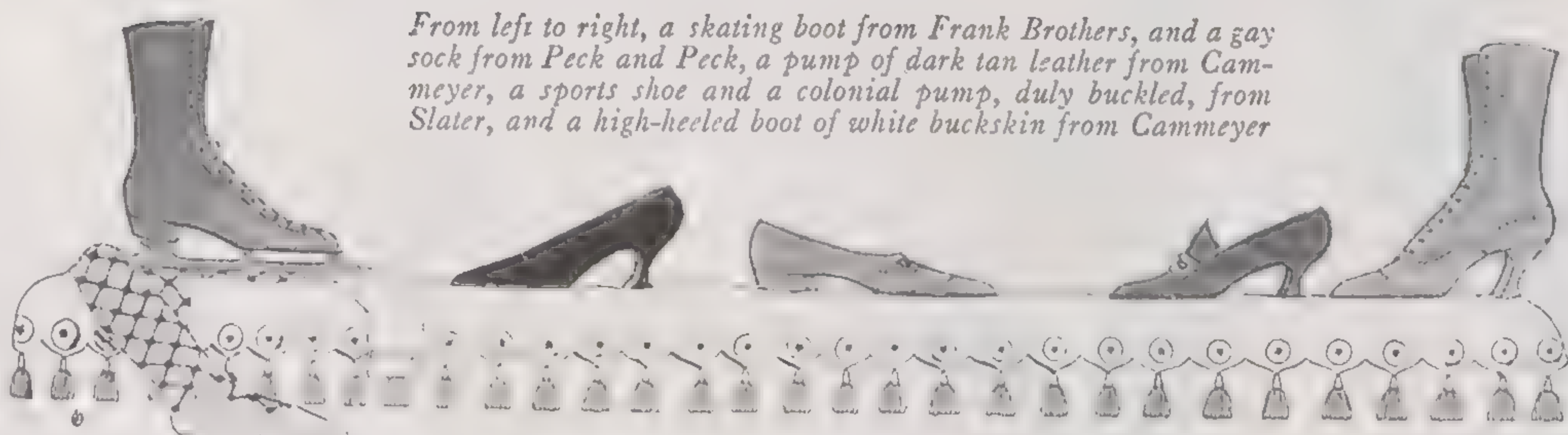




## BELOW *the* HEM of FASHION'S GARMENT

AFTER a session at the boot-maker's selecting her new spring footwear, a woman is likely to look into her shoe cabinet with feelings of regret for the models which she is discarding. Patent calfskin and many another favorite leather are difficult to obtain, and, while smart shoes aplenty are to be had, it is unwise for woman to enter a shoe shop with any preconceived notion of the type of shoe she wishes. Here, again, the war is to blame. Most of the finest leathers come from abroad and many of the processes by which they are prepared are familiar only in the European countries. Then, too, the war itself has made excessive demands upon the supply of leather.

The spring boots are very smart in cut, but the leathers used are, with one exception, identically the same in color as those employed last



From left to right, a skating boot from Frank Brothers, and a gay sock from Peck and Peck, a pump of dark tan leather from Cammeyer, a sports shoe and a colonial pump, duly buckled, from Slater, and a high-heeled boot of white buckskin from Cammeyer



This is to be a buckle season, notable for buckles not only many but large. Silver, etched or jeweled, and cut steel are materials much to the front in this buckle revival. Buckles from Slater

Stockings clocked with embroidery or with drawn-work and stockings of lace mesh, as well as those woven of two-color threads, will make up the spring assortment of the smartly clad; from Peck and Peck

season. The combinations are, however, somewhat different, as in the combination of tan and gray in certain models of pumps. The one exception to the rule of last year's colors is the new shade called "mouse brown." Why "mouse brown," it is difficult to say, since there is no suggestion of mouse color in it; it is simply a light chocolate tone. It is attractive in a light, glazed leather and is often stitched with white.

In the finer footwear there is a tendency toward one-color models and very subdued tones. The exaggeratedly high heel in boots and pumps is not approved by the very fastidious woman. The extreme limit of height is the two-and-one-half-inch heel, but, while exceedingly smart, this height is not easy to wear; however, heel height is a feature of the new footwear, and high heels will be generally worn all spring.

### A BUCKLE SEASON

Spring promises a revival of buckles. Buckles have lately been wholly abandoned for street wear, and practically abandoned for dress wear as well, but this year they are to acquire increased importance. One of the smartest New York boot-makers is using them on practically all his new pumps, which are constructed very much on colonial lines, and everywhere buckles are in evidence. It is not merely just buckles which are to be used, but very large buckles, even measuring as much as two and one half inches across.

### BUCKLES AND THEIR SHOES

In the circle at the left above are to be seen some of the favored types of these buckles. The oval buckle at the upper left is of oxidized sterling silver and is somewhat conservative in size, measuring one and three quarters inches across, it is attractively engraved and set with amethyst colored stones. The buckle next to it is of bright

(Continued on page 120)

## SETTING *the* PALETTE of *the* MODE

THE creators of fashions give most careful consideration to the colors they employ; as carefully as a painter chooses the paints on his palette do they choose the tones of the materials which are to give animation to the silhouettes of each season's mode. Upon these colors of the materials depends the picture they achieve—grave or gay, glittering with tinsel, or somber or chic by dint of a generous use of black. This season the fashion makers seem to have worked chiefly with pastels. Few of the colors seen in the new textiles have the quality of clear color; they are grayed, toned, mixed with white—"chalky," in a word. In speaking of the new colors as pastel tones, the term is used in its broad sense to include all the colors which the pastellist employs, not merely the somewhat limited series of light tones which are commonly regarded as pastel.

Among the new spring colors is a pleasing series of three tan shades, ranging from "corn-stalk" to "rookie," with an intermediate shade, "hay," which is exactly what the name implies. Another tan series, which runs more to the fawn tones, begins with a very light shade—so light, in fact, that it seems almost a gray—which is called "silica" and seems to be in

Carefully As a Painter, the Fashion Makers Choose Their Colors, but This Year They Must Reckon with the War and Pale Colors Prevail—Because, You See, They Take So Much Less Dye

exceptional demand for spring. The various tones of light soft gray, particularly the dove grays, are so much in demand this spring that it is most difficult for the dealers to obtain them in sufficient quantity. The "silica" series terminates with "deer," a rather dark fawn tone, and the intermediate shade is "monsoon," which is very close to the sand color of last spring. Next in importance are three cool soft greens, beginning with "Niagara," a light-cold-sea-green, including "sage," and terminating with "bay-leaf," a medium dark green shade which will, no doubt, be seen in many of the smartest spring suits and frocks.

### THE SPRING COLOR CARD

"Holland blue," a tone softer and more wearable than the average rather harsh Dutch blue; "twilight," a medium dark blue exquisitely brushed with green; and "admiral blue," which is a tone darker than the very dark crow

blue of last season, are among the best of the new blues.

There is a tendency, also, to favor the use of purple. "Orchid" and "purple aster" are two excellent shades, and "amethyst" is likely to be used to a considerable extent. "Hindu brown," a medium

brown tone with an attractive suggestion of gold in it, and "java" are two good street shades. In evening shades, all the light pastel tones are represented, with two gray blues, "porcelain blue" and "pigeon blue," included. In opposition to almost all of the other spring tendencies, vivid "cerise" and brilliant "mint" are being made up in novel costumes for evening wear.

The Textile Color Card Association of America has this spring assembled its first season color card, and some of the shades on this card are excellent. A tone which is a bit darker than "pigeon blue" and has a slight violet cast is called "heron"; a soft, deep gray shade with a slight taupe cast is "dusk," a lovely leaf green is "thyme"; and a shade between fawn and brown is called "gazelle." "Old china" is exactly the shade of blue one sees in lovely old porcelains; "spring green" is the tone of the first new leaves; "spray" is a pale greenish blue such as one sees in the lace-like tops of the

(Continued on page 120)





Two long slim hirondelle wings swoop upward at the back of the big hat above and give the whole affair an air of swooping. The hat is of wine colored faille and some miracle known to milliners has turned the wings wine color, too

A tilting little "stovepipe" hat of black milan straw climbs as paradisiward as it may by means of ostrich tips, and then tops its aspirations off with a spire of real paradise. The ostrich, which furnishes a footing for the paradise, is black

Though it eclipses one eyebrow completely, the black milan straw model at the upper left discourages the idea that it has no high aspirations. Indeed, hats are few which boast anything higher than this straw crown with curlicues of pink ostrich over black satin quillings

An independent winged affair in the midst of a flock of befeathered companions is the turban in the middle above, which trims itself with itself. The turban is black faille, and the faille bow is broad and proportionately puffed up. Models on this page from Bendel

Without variableness or shadow of turning for a brim, the turban at the upper right slants straight down to the eyebrows. The material is dull black straw with tan quills stuck every which way in the crown, some slanting up, some down, some around

THOUGH NOT ONE OF THEM FAILS TO ECLIPSE AT LEAST ONE EYE, WHO DARES CALL THEM

"LOWBROW" HATS IN THE FACE OF THEIR DETERMINATION TO RISE IN THE WORLD





Photograph by Paul Lallb

M R S . J O H N . H . T O W E R S

*This painting, by William Orpen, A.R.A., is unusually lovely; it was exhibited by him last year at the Royal Academy. When this portrait was made Mrs. Towers was Miss Lily H. Carstairs, daughter of Mr. Charles S. Carstairs, of Mayfair, London; her marriage to Lieutenant Towers, the brilliant young assistant naval attaché to the American embassy at the Court of St. James's, was of international interest. Lieutenant Towers recently accomplished an aviation feat, when he fell sixteen hundred feet into water without injury*



# POLISHING UP THE SCHOOLMASTER'S SCUTCHEON

Suppose We Substitute Some More Alluring  
Motto for the "He Who Enters Here Leaves  
Hope Behind," Which Custom Has Engraved  
over the Portals of the Teacher's Profession

WE boast our admiration for learning and boast of the place of honor accorded in this country to teachers of almost every rank, yet the term "schoolmaster" has time and again been applied in contempt to the present occupant of the White House. When George Washington engaged a tutor for the young people at Mt. Vernon the great man said, "He will sit at my table, will live as I live, will mix with the company who resort to the house, and will be treated in every respect with courtesy and proper attention." Why not? If teachers and their profession are worthy of contempt, how can we justify to ourselves the sacred trust we repose in them? Denmark, which still has an official aristocracy, seems to hold the teacher in higher regard than we of America accord to those who undertake the intellectual education and general training of our children. If teachers are not worthy of respect and consideration from parents, how can they expect to win it from children? People who can afford it pay high for the schooling of their children, and if teachers do not command the cordial regard of parents, if they seem crude in manners, undistinguished in speech, unattractive in carriage, then those parents who are paying great sums that their children may be soundly taught and wholesomely influenced should demand teachers who come nearer to the reasonable requirements of their profession.

WE should all like to have our children taught by well-educated men and women of high character, gentle breeding, beautiful speech, and good manners, and most of us would be more nearly content were there added to these gifts and graces taste in dress, grace of carriage, and charm of personality. That, however, were a counsel of perfection. We can hardly ask that teachers rise much above the average of fairly educated persons in other walks of life. Then, too, if any large gathering of teachers is apt to look a little more drab to the eye of the casual worldling than the usual gathering of fairly educated persons, perhaps the negative tint is not en-

tirely due to the fault of the persons, but to the arduousness of their profession. Teaching is an arduous occupation, although thoughtless onlookers, noting the comparatively short school day and the long vacations, assume that the work is easy. As a matter of fact, the short school day is often followed by hours of unseen work, while the long vacation is not really so much a holiday as a relief from steady, nervous strain.

ALSO, the loneliness of a teacher's life does much to "drab" the personality. No child realizes that the teacher's life is a lonely one, and perhaps most parents wonder how a man or woman in daily contact with a crowd of lively children could find time to be lonely. The teacher's loneliness, however, is that of one in a crowd,—precisely the worst form of loneliness. Many a teacher feels as if condemned to solitary confinement, looking on at a crowd, but effectively shut out from it. Perhaps few parents make their children realize that courtesy and sympathy are owed as prime duties from pupil to teacher, yet every parent should do this very thing—should impress upon the child the loneliness of the teacher's position. Even boys and girls from homes of refinement consciously, or unconsciously, sometimes treat their teachers with a refined form of cruelty. On the contrary to all this, teachers with certain adaptable personalities, though not necessarily beautiful or outwardly charming persons, often find teaching the reverse of lonely. Some, indeed, especially teachers in exclusive private schools, are embarrassingly popular, and many find cheer and comfort in the affection of their pupils. But the situation of most teachers, both in public schools and private schools, is too little realized by either parents or children. Indeed, too often the teacher is much like one who stands on the bank of a swift and musical stream that flows by heedless—the everchanging, merrily indifferent stream of youth. The stream is ever renewed and always young, but the teacher, growing old in the presence of this bubbling youth, is often not at liberty to share its joyousness.





## THE NEW YORK OBSESSION

By ROGER BOUTET de MONVEL

THE houses are high, that is certain. There are many people in the streets, that also is understood. I admit also that the reporters, although very amiable and eager, sometimes ask very embarrassing questions; that Americans are the most hospitable people in the world; that American women have little feet (they have made me say to the contrary, but I swear that I have never dreamed of thinking so); finally that the weather in this country is wonderful, ideal, but that when by chance it begins to rain, then it is the end of everything, for it becomes literally impossible to find a single carriage in New York City.

## ON WITH THE DANCE

I admit all that and many other things, and I think that a trained mind might draw many instructive conclusions from it. Nevertheless, after due consideration, it seems that these are only secondary questions and of little weight. The essential matter is quite another thing, and if any one asked me what had first impressed me among my American friends, I should answer without hesitation that it is their love of dancing—a love violent, imperious, and irresistible.

I had read Monsieur de Tocqueville, Bourget, and, more recently, Jules Huret. Nowhere, if I remember well, have I found in these works the smallest chapter, the least allusion, having reference to the art of the dance—an omission as trying as it is inexplicable. Without doubt people have danced at all times and everywhere. To speak only of Paris, I remember that formerly—I mean before the war, on the eve of starting for the front—we gave ourselves up with sufficient enthusiasm to the tango. The "turkey trot" had no longer any mystery for us, and when the violins began the air, "Everybody's Doing It," everybody smiled with an



*I have seen not a few things since I left my nurse, and I have long been convinced that exercise after dining is good, but never in all my experience have I seen or heard of people that during dinner—between the courses, in the midst of the courses, before and after the courses—rose to execute dance steps*

understanding air and without hesitation whistled the accompaniment. I remember even certain women of mature age, women of rank, who suddenly, at the age of sixty, began dancing again like mad, to the great astonishment of their children and grandchildren.

## FRANCE YIELDS THE PALM TO AMERICA

But I could not repeat it too many times,—all this was a very slight affair in comparison with what one sees in New York. Seriousness was lacking in it and also ardor—one might almost say, faith. It is useless to contend against it. On this point we can not combat America. It is better to make our decision at once.

I was thoroughly convinced of this painful truth from the very day of my arrival here. I

went to dine in a restaurant of good appearance and already many diners had taken their places around me, when suddenly, behind my back, an orchestra broke the silence with its strident notes. We were, if I am not mistaken, at the hors-d'œuvre or at the fish course. *Ciel!* On hearing the music, lightly as a feather, a stout woman sprang into the middle of the room. A gentleman followed her, her husband without doubt—a man who was no longer young. That did not matter. They took each other by the waist and began to whirl about in the dance. The stout woman had set the example. Immediately, one, two, three, other couples entered the arena, impatient to rival them in grace and energy. I looked on, filled with surprise and, I must admit, with admiration.

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## A S S E E N b y H I M

IT was not ennui, nor yet boredom, but just simple natural restlessness which lured so many New Yorkers away from steam heat and indoor skating rinks and Caruso quite early in the year and solaced them with the south and the Pacific coast. Prudent mammas tarried a while, it is true, to be sure the northern waters were all fished out, but even Washington, with its official and diplomatic life and its suggestion of a European resident winter city, is depleted now. As for my own flittings, I can not truthfully sing the praises of Virginia roads, although they are better than they were last year and much is being done to improve them. However, at this time of the winter a motor trip from Washington to Richmond is not over road-beds of roses. The Virginia capital, I am glad to say, preserves much of the old southern spirit, even though it is fast becoming a little metropolis of its own. The Richmond men whom I know did much more than simply to put my uncle and myself up at their clubs; they really looked after us. We found ourselves among friends as soon as we arrived in Richmond; we have been asked everywhere, and have had a delightful time. In New York we are apt to put a man up at a club and then quietly forget all about him, and in London guests are as often as not left in the outer darkness of the visitors' room.

After Richmond I shall go to Aiken for a while, and then drop down to Palm Beach.

## Looking Backward from Richmond to Tobogganing at Tuxedo and Looking Forward from Richmond to Biplaning in Florida

There is "a set" at Aiken this winter, and at Palm Beach "a crowd." At Aiken, one must be a cottager and in touch with Meadowbrook and Piping Rock. It is a simple outdoor existence with trimmings; early to rise and not so early to bed. For all its simplicity, though, unless one is in the "set" it is wiser to stay away. I understand that a great many members of the old Palm Beach crowd have a new love and are over in southern California now. Particularly those who care for polo have gone westward. There is excellent flying, too, in that glorious climate on the Pacific coast, and aeronautics is the last note in fashionable sport there.

## SPURRED TO SPORTS

Whether it is that we are spurred on to strenuous sports of action by what has happened, and is happening in Europe, one can not say certainly, but personally I believe that European conditions are really our inspiration for the more than usually daring quality of our sports this winter. The ballroom, the pleasures of the epicure, the game of gambling in stocks, the opera, the play, the same old cabarets, and all that sort of thing fail to thrill. We want to be out and doing—doing, by preference,

something dashing, if not dangerous. Many of us even dare to be envious of those Americans who have really seen service in the theatre of war, if it is only service of the tame variety, like driving a motor ambulance, or being somewhere safe within the sound of guns.

At any rate, we Americans, yet at peace, began in December, as soon as there was a bit of snow on the ground and a bit of ice on the lakes and ponds, to rush furiously into the most strenuous and limb-risking winter sports we could buy, borrow, or invent. At Tuxedo a new ice rink was opened just before Christmas, and in January there was skating on the lake, and, of course, there was the sport of the famous Tuxedo toboggan slide. Also, I understand, there were some rattling good hockey matches. Everything society does these days is put on the screen and reeled off, and so, although I have been away from New York for some weeks, I have seen as well as heard about what was going on there. At Tuxedo "movies" were taken of everybody on ice, and these, exhibited on the screen, serve as object lessons to the *hoi polloi* to teach the new trick of dancing on skates.

This matter of motion-pictures is not really off the subject of sports; motion-pictures are just another means by which sports are pursued to the home instead of being left at the country club. The modern man of means does not have to rely on his country club for his sports. It is all very well to go there for a race-meet, or a polo

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A striking picture in her mysterious gray and black costume was Miss Nina Gauthier, who played the rôle of chief prophetess in "The Golden Doom." The mystic play is laid in the dim antiquity of the period before the fall of Babylon

A presentation which in original costumes and brilliant scenery out-Barkered Barker was "The Golden Doom," in which Miss Virginia D. Page was an attendant. "The Gods of the Mountain," also by Lord Dunsany was a great London success



Photographs by Mrs. Jeanne E. Bennett

So great the success of the play presented by The Dramatic Art Club, in which Miss Marion Rous, the queen, was attended by Miss May Stump and Miss Rosalind Bruce, the young people were invited to repeat the performance in Washington

Mr. Arunah S. A. Brady, who has taken a prominent part in many amateur theatricals and is a member of the Paint and Powder Club, kinged it royally in a handsome costume of gold and silver brocade with a mulberry colored mantle



Most modern, post-impressionistic, semi-oriental spies were Mr. R. McGill Mackall and Mr. Charles Norman Bennett; both the costumes and the scenery of the play produced by the younger fashionables of Baltimore were designed by a young Baltimorean who is attracting considerable attention in this field, Mr. Stewart Reinhart

AS MEMBERS OF THE DRAMATIC ART CLUB THE YOUNGER SET OF BALTIMORE PRESENTED LORD DUNSANY'S POETIC PLAY, "THE GOLDEN DOOM"





KILLING TWO BIRDS WITH  
ONE STONE BY COMBINING  
LAST YEAR'S DANCING  
WITH THIS YEAR'S SKATING



© by the International Film Service

From Switzerland, where skiers grow, came the Swiss skiing instructor who presents Mrs. John M. L. Rutherford as one of the pioneer skiers of the Ramapo Hills around Tuxedo. Mrs. Rutherford was in the first skiing party which took advantage of the first winter blizzard



At the right is a glimpse of the Biltmore skating rink, at which the skating club inaugurated by Mrs. Whitney Warren for the benefit of the Secours National meets, as seen from the glass-enclosed tea-house. With new sports, new conventions—therefore with evening skating parties here, evening dress. Mr Irving Brokaw, an expert skater, is at the left on the rink

Five photographs © by Underwood & Underwood

Though she is a débutante of this winter in society, Miss Madeleine Carey is by no means a débutante in the arts and wiles of skating, as witness this excerpt from the mosaic of a Tuxedo day. "Mosaics" indeed these days are, for the skating costumes are of gayest colors

Last year's dancing and this year's skating form a most exhilarating combination, and for the first Tuxedo skating some one ingeniously imported a street piano from Manhattan. As shown by Mr. Pierre L. Barbey at the top of the page, this gave most satisfying opportunities to aspirant street-pianists perhaps never otherwise known to fame



A picturesque bit of trio skating was caught by the camera as Mr. David Wagstaff, Mrs. Frederick T. Frelinghuysen, and Mr. Richard Peters skimmed over the five thousand foot square of ice which is the Tuxedo rink

Enthusiasts three in the winter sports of Tuxedo are Mrs. Henry H. Rogers and Mr. and Mrs. Pierre L. Barbey. Before her marriage, Mrs. Rogers, who is shown on skates in the picture, was Miss Mary Benjamin



## YVETTE GUILBERT—PREMIERE DISEUSE

All the Marvel That Is France Speaks in the Art of This Incomparable Artist, So That Her Coming Is As If Great France Had Blown a Kiss to Us across the Seas

By CLAYTON HAMILTON



*Long ago, the ballad of the death of Christ was sung at Eastertide before the portals of every cathedral in France, "including the Cathedral of Rheims"*

THE stage is very empty; it is almost pitifully lonely. The back-drop (borrowed from some scenic store-house) displays a conventional picture of a conventional French garden. There is no carpeting upon the bare boards of the platform. Forward, in one corner, a grand piano looks incongruously out of place; and at the instrument is seated a totally uninteresting man. The lights have been turned up, and a momentary hush has quenched the buzzing in the auditorium.

A woman enters through the wings, walks downward to the center of the stage; and at once the house is filled and thrilled with the sensation that this is one of the great women of the world. She is wearing a medieval costume—a robe to set you dreaming of the little church at Castel-Franco and the magic carpet hung behind the head of the Virgin of Giorgione: but it is not the costume, but the woman wearing it, that has enchanted your attention. "She walks in beauty, like the night of cloudless climes and starry skies."

She has reached the center of the stage; she pauses and stands still; she is about to speak. A thousand ears instinctively yearn toward her. In a few sentences of finely chiseled French, she



Photograph by Alice Boughton

*Twenty years of study and experience have perfected the art of Yvette Guilbert, the most noted diseuse of to-day*



*By turns charmingly alluring, brightly gay, or poignantly pathetic, she follows the spirit of the ballad she interprets*



*When Mme. Guilbert sings the old ballads and folk-songs of the centuries, she assumes the garb, the manners, and the mood that fits each successive century*

announces that she is going to render an old ballad of the people—a ballad of the fifteenth century—that tells the story of the birth of Christ. That is all; but, somehow, you have experienced already a drift of very great adventures. First, you have seen a woman walking greatly; and no other woman can do that, since Modjeska passed away. Next, you have seen a woman greatly standing still; and no other woman can do that, except la Duse, whom a nation calls divine. Then, you have heard a woman speak;

and you have been reminded of the goal of your striving, ever since you were a little child and felt yourself first tortured by the imperious and yet elusive eloquence of words.

From the inconspicuous piano a few notes have been emitted; and the great woman has begun to enunciate the words of the old ballad. The stage is not empty any longer; it will never be lonely any more. The silly old back-drop has faded quite away. The piano has become invisible. You are looking forth, in a wonderful clear night of stars, over the hushed housetops of the town of Bethlehem. From somewhere in the distance comes the high-pitched, thin, and drowsy call of the night-watchman droning forth

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*There is no word in English for that medium of Art of which Yvette Guilbert is the supreme and perfect master. It is not acting, it is not singing, it is not recitation; yet it combines the finest beauties of all three*



CHARLES RIVIER





## S E E N o n t h e S T A G E

The Pathetic Fallacy of Managers  
—A Play Great in Its Very Form-  
lessness—the Annual Barrie Revival

By CLAYTON HAMILTON



© Ira L. Hill



Photograph by Sarony



Photograph by Victor Georg

ONE of the commonest complaints of our American managers at the present time is that they can not find enough good plays to keep their theatres occupied. Play after play is brought into New York, only to be dismissed by the public as unworthy of attention; and from the profits made by one production out of four, the managers are required to liquidate the losses of the other three. Not unnaturally—being business men—they complain because the bad plays they have produced were the best plays that they could lay their hands on at the moment.

Yet, at the very moment when these complaints are registered, a dozen great plays are being written by a dozen great dramatists in nearly all the occidental nations. We are living in the very midst of the most productive period of the entire history of the drama. More plays of genuine importance to the public have been written in the last twenty-five years than in any previous quarter of a century since the drama first emerged in Europe, nearly two thousand and four hundred years ago. While our American managers have been losing money by producing such bad plays as "Mr. Myd's Mystery," "Search Me," "See My Lawyer," "Just outside the Door," "Cousin Lucy," "The Bargain," and "What Money Can't Buy"—all of which have been set forward in New York within the last half year—they might have been making money by producing such a great play as "The Red Robe" of Brieux.

Only two explanations of this posture of affairs are possible: either our managers are ignorant of the contemporary drama or else they are convinced that a

Edith Taliaferro will appear in New York in February in "The New Henrietta," a modernized version of a success of thirty years ago

In "The Devil's Garden," Mavis Dale is presented by Lillian Albertson (middle above). The play recalls both "Ghosts" and "The Master Builder"



February will see Elsie Ferguson in New York as a German girl in England in "Margaret Schiller," a war play without its soldiers

Barrie and Maude Adams (left) have become a feature of the New York holiday season. "Peter Pan" was followed by a whole series of Barrie plays

great drama can not pay its way. The first hypothesis—the hypothesis of ignorance—appears, indeed, incredible. When a business man has invested half a million dollars in a commercial enterprise, one would naturally expect him to investigate the commercial possibilities of the business in which he is engaged.

A certain way of making money may be recommended cheerfully to any of our most commercial managers. The method is very simple. All the manager has to do is to retire from business for six months and to devote the leisure thus acquired to the reading of two hundred plays which have been produced west of Russia in the last twenty years and have been praised by every creditable critic as significant examples of great dramatic art. Next, the manager need only close his eyes and pick out ten of these great plays at random. If he will produce these ten plays in a single season, he will earn an honest living as the reward of his endeavor. Six of the plays may fail; but the other four—selected blindfold—will earn enough to return a comfortable profit for the year.

The second hypothesis—the hypothesis that the theatre-going public of New York is so stupid that a great drama can not pay its way—has been so frequently disproved in practise that it is no longer tenable. When Shaw and Barrie and Pinero, Maeterlinck, Rostand, Brieux, Bernstein, Echegaray, and even Ibsen have made big money in New York, why not take a gambling chance on greatness and invest money to produce plays by Sudermann, Hofmannsthal, Hervieu, Bracco, Benavente, Schnitzler, and even Tcheckoff?



Photograph by Ira L. Hill

"The Sea Spirit" was one of the group of South Sea Island dances which constituted the novelty on the program presented by Ruth St. Denis in a series of matinées at the Hudson Theatre and later at the Candler Theatre



Some of these might fail; but their production would cost the manager no more than the production of such a play as "The Last Laugh" or "Sherman Was Right." Furthermore, the manager would be certain of the support of every dramatic critic worth listening to; and he would be certain also to gather gradually together an appreciative public to patronize his productions in the future.

Money that is lost in producing "Mr. Myd's Mystery" must be written down upon the ledger as a total loss; but money that is lost in producing Galsworthy's "The Pigeon" must, to some extent, be written down upon the credit side, since it has established the standing of the manager and helped to assemble a potential audience for his future projects. It might, perhaps, take a manager two years to convince the really cultured public of New York that he had inaugurated a theatre that was worth attending; but after that, he would find his public always ready to support him, as Augustin Daly did not so very long ago.

To sum the matter up—the complaint that, at the present time, there are not enough good plays to occupy the fifty first-class theatres in New York is utter nonsense. This complaint was heard before Miss George produced "Major Barbara" and revived "The Liars" and "The New York Idea"; yet her theatre is now crowded every night, and any other manager might, presumably, have done what she has done. Shaw's "Candida" had been published for years, and many managers had said there was no money in the brilliant Irish dramatist, before Mr. Arnold Daly managed to borrow the few hundred dollars necessary to produce it, and immediately earned both fame and fortune. Mr. Richard Bennett has told the present writer that he had never heard of Brieux, until one day, when he had gone to a book-shop on another errand, he happened to buy a copy of "Damaged Goods" and took it home and read it. This enterprising actor subsequently made a fortune by his able presentation of this play; yet any other of our managers, presumably, might have done what Mr. Bennett did.

*The leading feminine rôle, that of Luise in "The Weavers," second of Emanuel Reicher's productions this season, is played by Edith Randolph (oval above)*



America has not yet seen two hundred of the great dramatic masterpieces that have been written, in various countries of the world, in the last two dozen years. If any of our managers is really looking for an interesting play, he has only to arrange—at the same terms accorded to the author of "What Money Can't Buy"—for the production of "The Gods of the Mountain" by Lord Dunsany, or of any of a hundred other recent plays of whose existence he might easily inform himself within a week.

"The Weavers," by Gerhart Hauptmann, was first produced in Berlin in 1892; and the tremendous impression of the play was immediately bruited about the world. In the German language, the piece was produced in New York, at the Irving Place Theatre, in 1895. "The Weavers" has been mentioned in nearly every book, in every language, that deals with the subject of the modern drama; and the merits of the play have been celebrated in hundreds of magazine articles. Yet the theatre-going public of New York was required to wait

twenty-three years before this play—which every cultured person had recognized already as a long-acknowledged masterpiece—was first produced professionally in the English language. And the desired gift of this production was afforded finally, not by any of our American managers, but by the eminent German actor and stage-director, Emanuel Reicher, who had been required to transfer his activities to this country by the tragic accident of the European war.

#### "THE WEAVERS"

THOUGH "The Weavers" was written when Gerhart Hauptmann was only thirty years of age, it is justly regarded as his masterpiece. The curious thing about Hauptmann is the fact that, though he is rightly ranked by all the critics as the greatest of contemporary German dramatists, he has never yet succeeded in attaining any notable proficiency in the technique of the theatre. In cleverness of dramaturgic craftsmanship, he is easily surpassed by some of his compatriots

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Gerhart Hauptmann, (left) foremost of modern German dramatists, is the author of "The Weavers," which has just attained its first hearing in English

Photograph by Nicola Perscheid



© Ira L. Hill

*Irene Bordoni, who won applause as the little French dancer with Elsie Janis in "Miss Information," has now abandoned her struggle with English and joined the Théâtre Français*



Photograph by Bradley and Merrill

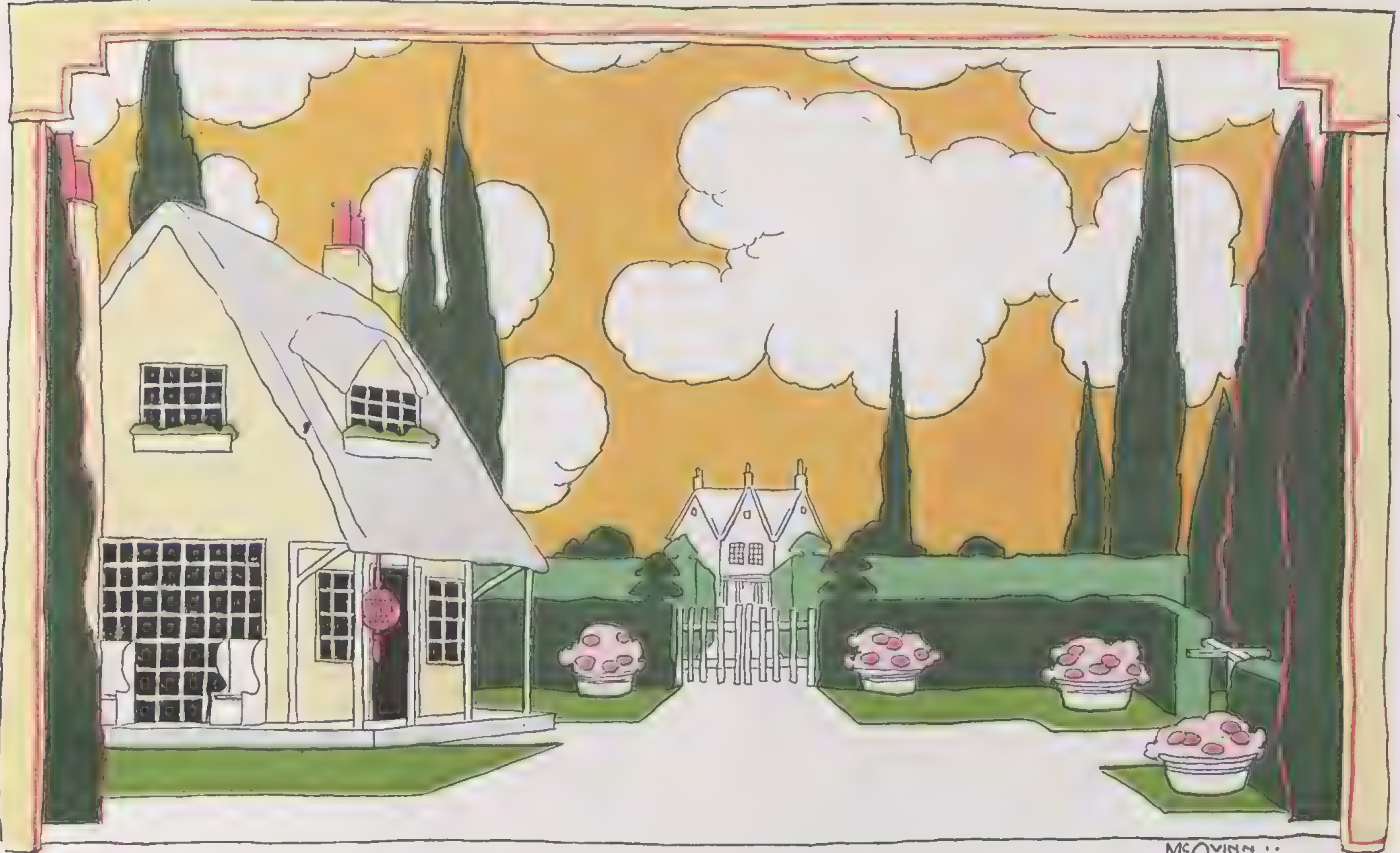
*Although small it is impressive, Emanuel Reicher's rôle of Old Ansoorge, in his presentation of "The Weavers," a somber tale, picturesque and pitiful*



Photograph by Sarony

*After making personal success in a play which failed, "The Bargain," Josephine Victor will again appeal to the theatrical fates in "The Plain Woman," a new production by the Messrs. Shubert*

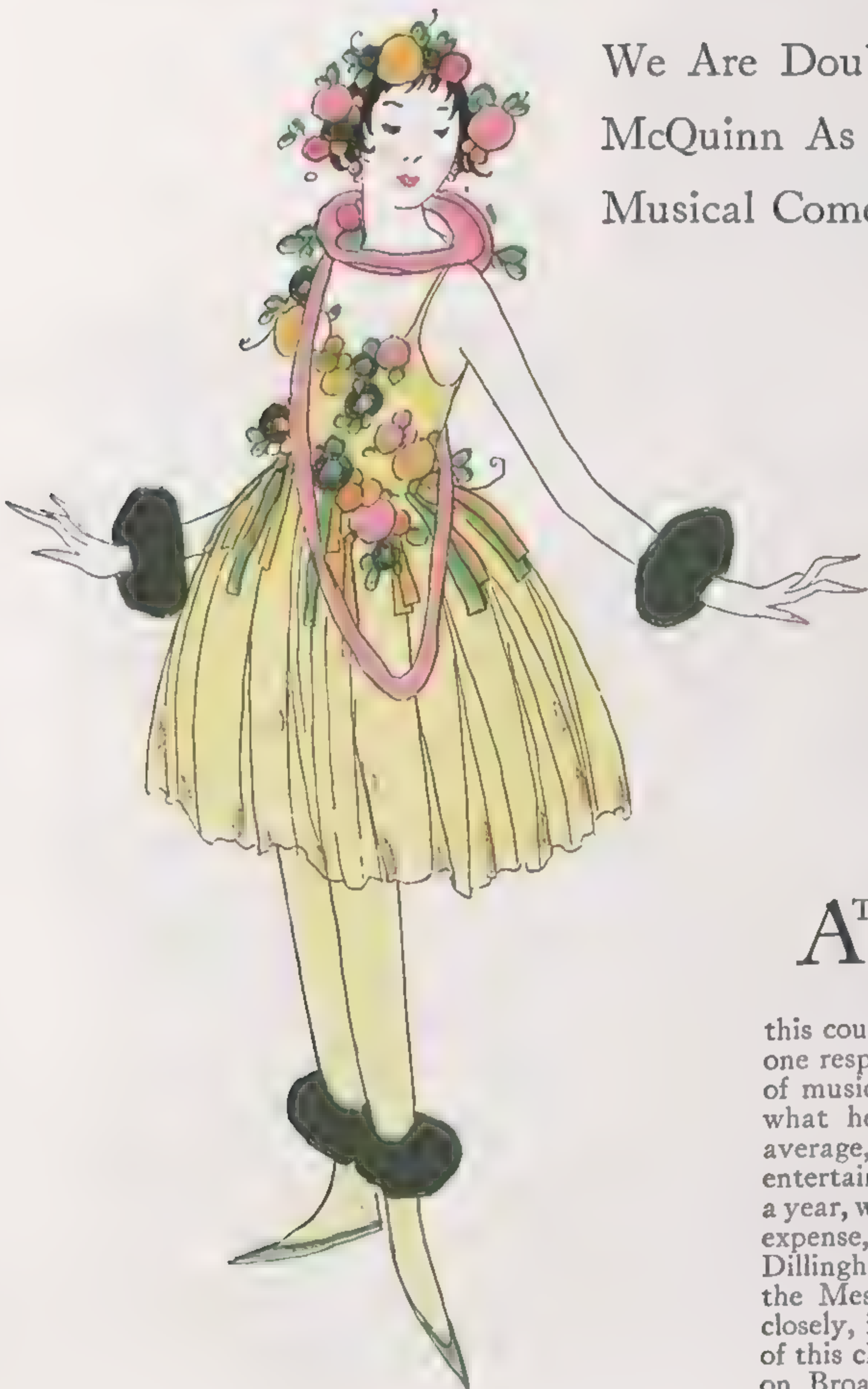




*One of the scenes which justify the "Look!" in the title of this newest musical comedy is the "never-never land" farm, which at the end of the second act presents a stage picture of unrivaled beauty*

## ADDING ART TO MUSIC FOR COMEDY'S SAKE

We Are Doubly Proud to Present Our Robert McQuinn As the Man Behind That Climax of Musical Comedy Setting, "Stop! Look! Listen!"



*They who danced and sang the chorus of "The Hula Hula," against a wondrous background of Honolulu beach, wore this interpretation of the Hawaiian costume; the grass skirt is translated into countless strips of yellow ribbon*



**A**t a dinner recently tendered to him by The Friars, Mr. William A. Brady, in discussing the state of the theatre in America at the present time, said that this country was now the leader of the world in one respect at least,—namely, in the production of musical comedies. He went on to say that what he had in mind was not the common average, but only those particularly sumptuous entertainments that are produced once or twice a year, with unlimited labor and all but unlimited expense, by such managers as Mr. Charles Dillingham, Messrs. Klaw and Erlanger, and the Messrs. Shubert. To define the category closely, it may be stated that three productions of this class are running at the present moment on Broadway,—namely, "Stop! Look! Listen!", "Around the Map," and "Alone at Last." It was Mr. Brady's contention that such entertainments as these exceeded anything of the same sort that might have been seen, immediately before the war, in Vienna or Paris, London or Berlin.

*In the beginning, while even Gaby Deslys is "just a chorus girl," and the audience is still "waiting," a chorus clad after this fashion dances against a background made for the costumes—or were costumes made for background?*





*In accord with the new stagecraft which makes costume and setting a harmonious whole, there wander through the rustic romance land pictured at the top of the opposite page, figures clad in a manner to make Kate Greenaway look to her laurels or to trouble the security of Watteau*

In examining this rather startling statement, we must remember that Mr. Brady was considering the subject solely from the point of view of the producer. He did not claim that we led the world with our librettos or our music, but merely that we led the world in executing that stupendous task that is known in the vernacular as "putting over a big show." There is little ground for questioning his statement. Ever since the days of P. T. Barnum we have been a nation of great showmen. Our big shows are more colossal, more various, more inventive, more noisy, more enthusiastic than their prototypes abroad; and managers like Mr. Dillingham may always be depended on to give the public a good time.

#### TREATING THE STAGE AS A PICTURE

It is also undeniable that the general quality of these entertainments has been improved remarkably in recent years, and that the musical comedy of to-day is a much more amazing exhibition of sheer showmanship than the musical comedy of half a dozen years ago. Oddly enough, the main advance has been made along an unexpected line. Our librettos are no better than they used to be. In the first act, we begin a plot which isn't really interesting anyway; in the second act, we neglect it; and, in the third act, we forget it utterly. We depend upon the individual performers to entertain the audience with "specialties" or "stunts"; but we seldom furnish them with clever lines to speak or witty songs to sing. In music, also, we have not improved. No American musical comedy of recent years has at all approached the melodious eloquence of Mr. Reginald De Koven's "Robin Hood." The main reason



*At the end of the first act, costumes not only harmonize with the background but become an actual part of it, for the scene is set against a chorus in which the costume above alternates with light-colored costumes, ranged against a soft yellow wall, and the result is most satisfying*

for this fact is that nearly all our music nowadays is written in a single rhythm—a rhythm required by the exigencies of that strenuously acrobatic type of dancing that is known, for a passing year or two, as "modern." But we have made a very notable advance in our scenery and costumes.

Only a few years ago, the best of our musical comedies were horrible to look upon; but suddenly it seems to have occurred to some of our inspired showmen that the eye of the tired business man is more likely to be charmed and soothed by what is beautiful than by what is tawdry, flamboyant, and ugly to the sight. The result of this discovery is that, at the present time, the most beautiful stage-pictures in America are exhibited not on our dramatic stage, nor even on our operatic stage, but on the stages dedicated to such purely popular entertainments as "Stop! Look! Listen!" and "Around the Map."

#### THE POPULARITY OF ART

It is a curious fact that that impulse toward a new art of the theatre which has been gradually growing up in Germany and Russia throughout the last two decades, that development of a purely decorative treatment of the stage which has been explained so ably by Mr. Hiram Kelly Moderwell in his admirable treatise on "The Theatre of To-day," has in this country first become established as a living influence in those of our theatres that are given over to the production of musical comedies. Mr. Gordon Craig, who is generally regarded as the initiator of this new movement, has made designs for Shakespeare and talked loftily of art in language only the minority may understand; (Continued on page 112)



# WITH OLD CEREMONY, A NEW EMPEROR

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祝

Those Who Witnessed the Enthronement of the Japanese Emperor Seemed to Themselves Anachronisms and Felt That, Reversing the Feat of Rip Van Winkle, They Had Slept Themselves Backward into the Mists of Antiquity

By EUNICE TIETJENS

JAPAN the ancient and mysterious, Japan of the calm eyes and the inscrutable countenance,—in a word the Japan of tradition,—has reappeared, perhaps for the last time, in the recent enthronement ceremonies of the Emperor Yoshihito. Modern Japan is quite a different thing from this spectacle; it is a country suspended midway between the east and the west, where rickshaws trot beside motor-cars of the latest model. Modern Japan is an unstable quantity which has lost the serenity of old beliefs and time-honored customs and has not yet quite found the security of new convictions. In the ceremonies with which the Emperor was enthroned, however, there was little trace of this modern Japan.

## A DYNASTY TWO THOUSAND YEARS OLD

For nearly two thousand years, since the mythical days of the sun-goddess, Amaterasu-O-Mikami, the dynasty of the present Emperor has ruled Japan in unbroken succession. This frail young man, who is the object of a veneration little short of worship, is the one hundred and twenty-second ruler of his house. With such a background, it is little wonder that the ceremonies themselves are so ancient as to be well-nigh incomprehensible to the western mind. There has been need for the occidentals here in Kyoto to become amateur archeologists and ethnologists in order to understand what has been going on under our twentieth century eyes. So complete has been this temporary predominance of the old Japan that if it had not been for the several foreign ambassadors, Mr. George W. Guthrie of the United States, Sir Conyngham Greene of England, Marquis Guiccioli of Italy, M. L. G. Regnault of France, and their confrères, and for the ornate but modern costumes of the Japanese military officials, we might very well have imagined ourselves anachronisms, Rip Van Winkles who had slept backward into time instead of forward.

Kyoto, the ancient capital of Japan, which the father of the present Emperor exchanged some forty-five years ago for the more modern city of Tokyo, was chosen as the scene of festivities, and from the point of view of pictur-

esqueness it was well chosen. Except for a few broad streets on which run painfully new and western street-cars, Kyoto is still in the middle ages. An occidental, walking in the narrow streets between the rows of decorated lanterns and the cramped little shops, has a curious sense of unreality, a feeling that he has somehow walked into a print by Hiroshige. In these streets, too, the authorities—everything in Japan is done, as it is in Germany, by the authorities—had the good taste to keep the decorations for the "auspicious occasion" in the true Japanese style. Paper lanterns, flags, blue and white bunting, and gay paper banners were everywhere. The few wide streets, on the other hand, of which modern Japan seems inordinately proud, were strung in our western style with ropes of garish electric lights and waxed paper flowers, while German-looking *moderne Kunst* arches and towers flourished on the street corners. Fortunately this modern note was insignificant beside the impression of hoary

antiquity given by the ceremonies themselves.

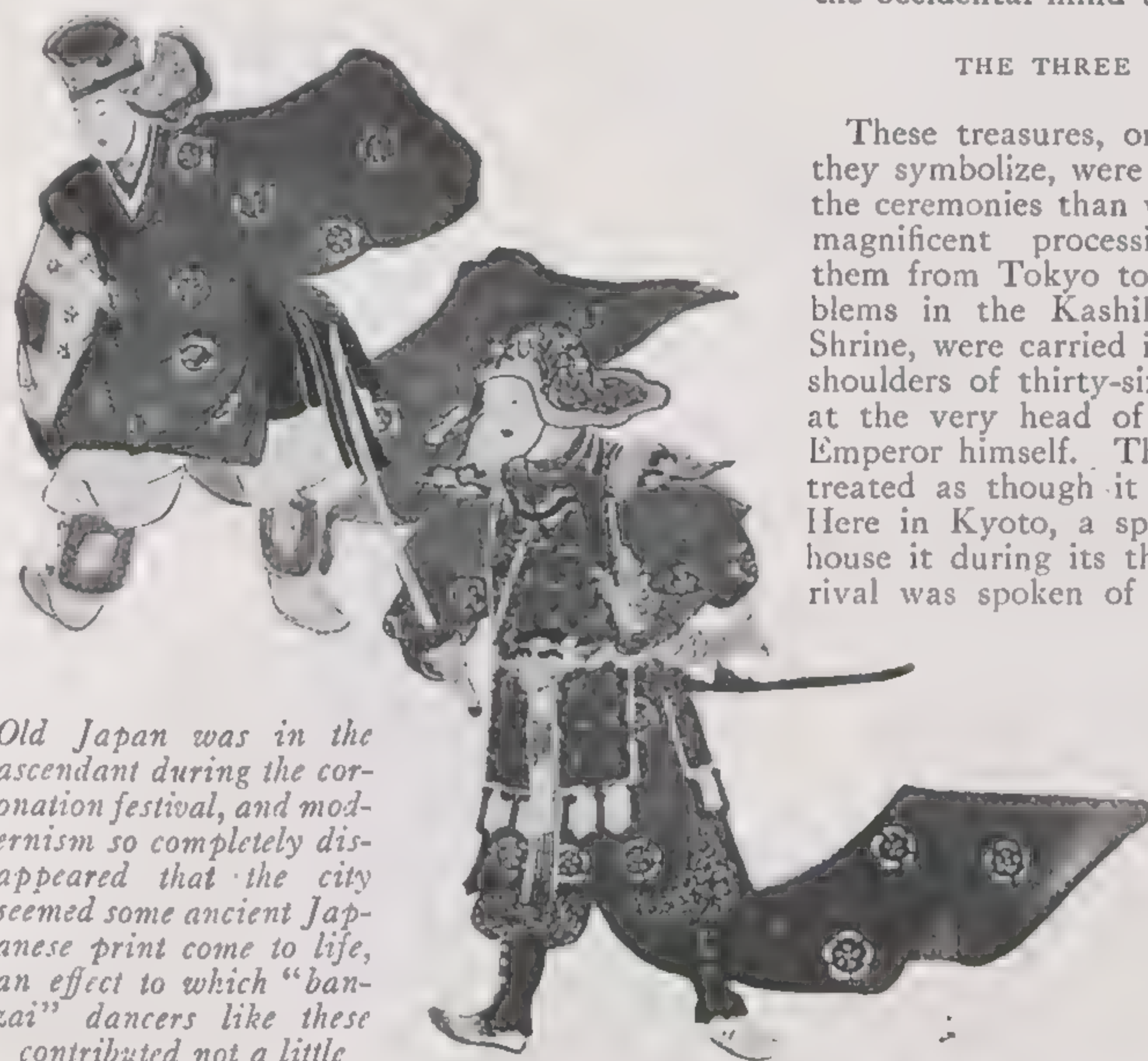
The word "coronation," which has been rather generally used in connection with these ceremonies, is quite inaccurate, as there is, in reality, no crown of Japan. The emperor, it is true, wears a head-dress during the cere-

monies, but it has no more meaning than the other decorative features of the occasion, which are many and are ordered with minute precision. Neither does the emperor carry a scepter in symbol of his imperial authority.

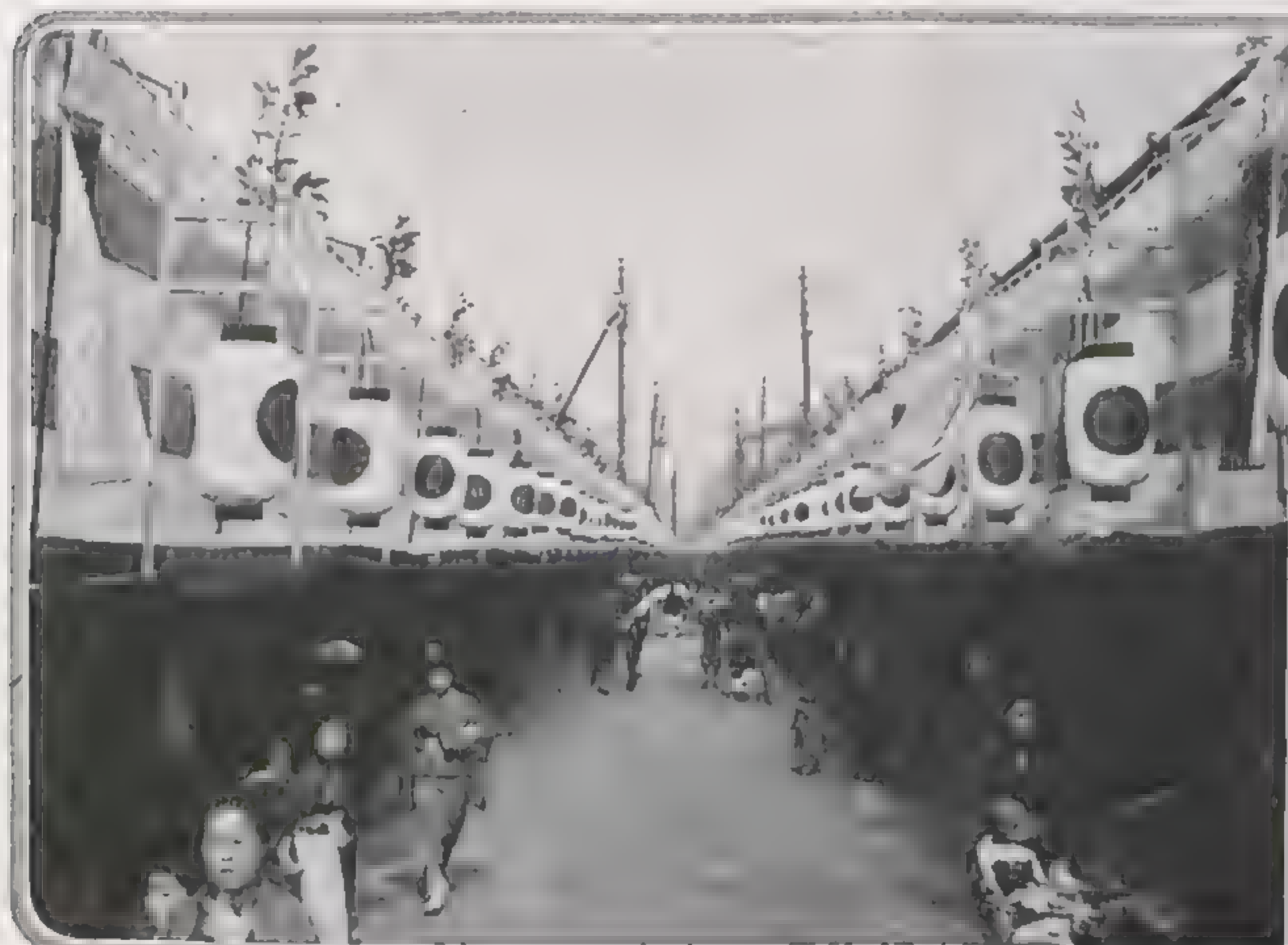
He has, however, three "sacred emblems," the origin of which is so far back as to be purely mythical; and these are considered so sacred that no emperor could rule without them. These treasures are a sword, a mirror, and a chaplet of jewels, and they are the concrete symbols of the spirits of the emperor's ancestors, and therefore of the ancestors of the nation. So sacred are these emblems that the originals can not be moved from the shrines in which they are treasured, even for this event. The duplicates which are used in the ceremonies are themselves of a decent antiquity, however, having been made during the reign of the Emperor Sujin, who ruled Japan while Julius Caesar ruled Rome. Modern Japanese people maintain that these symbols are not worshipped, but venerated; but the distinction is hard for the occidental mind to grasp.

## THE THREE SACRED EMBLEMS

These treasures, or rather the spirits which they symbolize, were rather more important at the ceremonies than was the Emperor. In the magnificent procession which accompanied them from Tokyo to Kyoto, these sacred emblems in the Kashiko Dokoro, the Imperial Shrine, were carried in a red palanquin on the shoulders of thirty-six bearers, and held place at the very head of the line in front of the Emperor himself. This shrine was everywhere treated as though it contained living persons. Here in Kyoto, a special palace was built to house it during its three weeks' stay. Its arrival was spoken of as the "august arrival,"



Old Japan was in the ascendant during the coronation festival, and modernism so completely disappeared that the city seemed some ancient Japanese print come to life, an effect to which "banzai" dancers like these contributed not a little



Bunting, banners, and gay paper lanterns made the old narrow streets out-Japan Japan. Every city in the empire has a lantern of special design and decoration and every lantern bears the two congratulatory symbols which are shown at the top of the page



Even the wine carriers were dressed in historic costume as they went about distributing sake among the guests. The sake used in the ceremonial rites is brewed from rice grown with many nice observances in sacred rice fields and is plucked by maidens of rank





No more curious mingling of east and west was to be seen in all these ceremonies than was observable at the outdoor reception given to the diplomatic corps in the gardens of the imperial palace in Kyoto, which was until recently the capital of Japan



The origin of the enthronement ceremonies is lost in the mists of antiquity, and every feature, large or small, is both historic and symbolic. As becomes this ceremony, so largely ancestor worship, Shinto priests and helpers bring in sacred ceremonial rice



The Emperor of Japan has neither crown nor scepter to mark his office, but to represent the souls of his ancestors he has three sacred emblems, without which no emperor could rule. These, a sword, a mirror, and a chaplet, were carried first in the procession

The Japanese court lady does not need to consult Paris as to the form of her court robe. Its fashion was determined in remote ages and may not be altered by mere moderns. In ceremonial robe is Mme. Takata, at left, wife of the Japanese minister of education

Beneath the ceremonial robes at the right is Count Okuma, premier of Japan, who represented the people at the enthronement. Count Okuma is one of the "grand old men" of Japan; he lost one leg in a bomb explosion in the reign of the late emperor



Every day and every night for two weeks the streets of Kyoto were gay with processions, as this of the geisha girls, on the fifth day. Even the foreigners caught the spirit of rejoicing and shouted, with the rest, the national cry of "Banzai! Banzai!"



One of the most interesting of the smaller ceremonies was the dance of the Gosechimai, which was danced by six beautiful young peeresses. This dance is believed to be twelve hundred years old, and embodies a legend from the days of Emperor Temmu





Her Imperial Majesty, the Empress of Japan, who with his Majesty the Emperor ascended the throne of Japan on November 10. She is the fourth daughter of Prince Kujo, and married the Emperor in 1900

course, on a many times more extensive scale. In every Japanese home, after a suitable period of mourning, the new head informs the spirits of his ancestors that he has succeeded to the headship. Next, he informs his friends, as, in this case, the Emperor informed the people. These two ceremonies, the informing of the sacred shrine and the informing of the nation, constituted the actual enthronement ceremonies, and they took place on the tenth of November, one ceremony in the morning and one in the afternoon.

Next, the head of the household gives thanks to the "deities of heaven and earth" for his good fortune. This ceremony, called the Dai-josai, or Great Harvest Festival, took place four days later and was the most ancient and mysterious of all the ceremonies. No European was present, and during the most mystical rites no one but the Emperor himself took part. After giving thanks, the head of the household feasts his friends; so the Emperor summoned about twenty-five hundred



His Imperial Majesty, Yoshihito. His is the oldest unbroken dynasty in the world, and is nearly two thousand years old; he, as the one hundred and twenty-second ruler, reigns "in the era of Taisho"

and its departure as the "august departure." Offerings of food and sake were made to it, music was played before it, and dances were held to "solace" the spirits who dwell therein.

Except upon special occasions, such as this, the Imperial Shrine is kept in a special apartment in the palace in Tokyo, the present capital. There it is officially informed of every event of importance. Imperial births, deaths, and marriages, great victories like that which Admiral Togo won over the Russian fleet—in short, all great matters of state—are communicated to the shrine with due solemnity. It was before this shrine that the most important ceremonies connected with the enthronement were performed.

#### IS IT ANCESTOR WORSHIP?

These ceremonies, which were spread over a period of about two weeks, seemed extremely varied and complicated at first sight. But they were, in their essence, much the same as those which take place in every household in Japan when the head of the family dies, only they were, of

persons of note, who were entertained at three official banquets.

These ceremonies constituted the essential features of the enthronement. All the minor ceremonies—the planting of sacred rice, the dancing of mystic dances, the excited busyness of officials, and all the rest—were just the gold braid and spangles of the event. But be it mentioned here, gold braid is at a premium in Japan.

For the first time in the history of the Japanese nation, foreign women were this year permitted to view this august event. There were eighteen of these feminine foreigners,—the wives of the foreign ambassadors and ministers, of the first secretaries of the embassies and of naval and military attachés—and of these, six were American. Indeed, the United States had more representatives at the ceremonies than any other two embassies or legations. The American women were Mrs. George W. Guthrie, wife of the ambassador; Mrs. Post Wheeler, wife of the first secretary; Mrs. Irons, wife of Colonel James Irons, the military attaché; Mrs. Horne, wife of Captain Frederick Horne, naval attaché; Mrs.

(Continued on page 110)



Photograph by Esaki

Mrs. Sumner Welles, above, née Miss Esther Slater, of Boston, is the wife of the third secretary of the American embassy

Mrs. George Guthrie (left), wife of the American ambassador, in her coronation robe of gold-encrusted ivory satin and lace

Mrs. Post Wheeler (right), wife of the first secretary of the American embassy, is better known as Hallie Erminie Rives





# AT THE GATEWAY *of the* GARDEN OF ALLAH

At Biskra, the Scene of Hichens's Vivid Novel, One Looks Over the Rim of the Desert and Seems to Assist at the Primordial Task of World Creation, Yet Lives in the Luxury of Electric Lights, Motors, and Tiled Baths

By LAURA HUBBARD

THE question of winter resorts is, relatively speaking, of far greater importance to the European than to the American. Here, a month or so in the south is regarded as an agreeable diversion; there, this same month or two is practically a necessity. The London winter is hopeless; Paris from November to March is enveloped in mist and rains, while Berlin and the still more northern cities sit in darkness for fifteen out of the twenty-four hours. From the end of the old year throughout the first three months of the new, sunshine becomes the most valuable of assets, and small wonder it is that Switzerland, Sicily, Egypt, Tunis, and the Riviera are filled by wandering hosts of winter refugees.

By dint of regarding the war as an incident of life which will some day be an event of the past, it becomes reasonable to think of former flights from winter's chill, flights to be some day again available. A journey which has in recent years attracted many winter wanderers who seek unbeaten paths and which has as yet escaped losing its local color through superabundance of tourists is that to Biskra, the

region described in Robert Hichens's "Garden of Allah."

It was with the intent of making this journey, with pauses at Algiers and Constantine, that, in the wee gray hours of a bleak and windy morning before the war, we—Anne, I myself, and Berthe, the courier maid of many tongues, all equally unintelligible—stood shivering in our furs at the Gare de Lyons, awaiting admittance to the express for that exit of the world, Marseilles. Every one who goes to Marseilles, goes with the single thought of leaving for somewhere else as speedily as possible. Even the inhabitants have acquired a temporary manner, and walk about like creatures from another sphere, present on leave of absence only.

A night in a dingy hotel was redeemed by those delicious beds, which every hotel in France—no matter how unassuming—affords the traveler, and on the following day we set sail for Algiers. When the sea is calm and the weather mild, this sail is delightful, and once snugly tucked up in our steamer chairs, with the noise and bustle of the Marseilles wharves growing fainter in the distance and the piercing wind changed to a gentle breeze, we were happily conscious of great calm, doubtless induced quite as much by strange libations of lemon verbena tea and hot orange water as by the atmosphere. *Tisanes*, as they are called, are administered on these French lines in lieu of cordials.

## ALGIERS AS A BEGINNING

There is nothing in the least romantic about a landing at Algiers. One is deposited, bag and baggage, upon a glaringly white wharf, generously wide, extravagantly dirty, and surrounded by hillsides covered with warehouses, hotels, and modern mosques. We immediately became the prey of a horde of disdainful vociferous Arabs. That so much dignity and so much contempt could walk abroad concealed beneath such filthy rags was one of the first noted of the many inexplicable contradictions of this land. In due course of time and by dint of much elbow conversation on the part of Berthe, the least tattered of these princes in disguise seized our luggage and tottered off.

"Hotel Saint George? Sorry, madame, but the bus has left; we will send you in a carriage," and an unctuous youth, with faultless English accent and a chocolate colored livery, chiefly buttons, ushered us into a dilapidated looking vehicle, drawn by two skeleton horses, and guided by a bandit driver in uncleanly turban of mountain height. Up the broad avenue de la République, around a corner, on and up, we went at an ever-increasing angle. Cobble below us, trolley to the right of us, and to the left, crags, sea, and cliffs dotted with the smallest of Algerian houses—all creamy whites, pinks, and



*In the great arched courtyard which is the market-place of Biskra, Arabs sit in eastern fashion behind piles of merchandise of every description, and the sand-diviner tells fortunes for others besides Domini*

buffs, and shaped for all the world like cracker boxes with ornate covers. Around the houses ran stone-arched verandas, painted a blue so blue that it dazzled, yet produced a cool and refreshing effect on eyes blinded by the sun. Still we climbed, past one after another of these toy houses, all climbing a cliff so steep that their gardens seemed to grow midway between sky and sea.

Before us as we climbed upward lay an endlessly long, low building, ensconced in the requisite amount of garden. This was the Hotel Saint George, so the driver said, and Berthe assured us of it, though how she knew was matter for conjecture, save that as a courier maid, she was, of course, supposed to have visited all places both in this world and the next. Before us, above us, loomed this hotel, but around and around we went. Short cuts and direct routes are not for Africa. At last, however, we reached the portal, by a route through an avenue of over-arching trees and along the far side of the roundest bed of the reddest geraniums that ever blossomed. To appreciate how round a circle may be, one should see an Algerian flower-bed laid out according to the most approved rules of the native gardener of a German patron and reinforced by the bulbous cupolas of a hotel of would-be Moorish architecture.

## PARIS PRICES—WHY NOT?

Biscuit colored attendants in biscuit colored garments, with turbaned heads and with feet encased in heelless slippers, removed our luggage and installed us in a spacious room with every comfort that hotel managers seeking to appease the wants of an English, French, and American clientele know how to provide. Art nouveau furniture, shaded Moorish lanterns, long French windows hung with silken curtains and opening on to typically American balconies furnished with English wicker in French shapes, were but a few of the "comforts of home." From the bedroom opened an enormous Moorish bath, doubtless confused in the mind of the decorator with Turkish baths, for neither history nor tradition seems to extol the Moors as bathers. Not that it mattered, for the bath was broad and deep and the floor tiled, so the results attained by the decorator—whatever his misconceptions—were eminently praiseworthy.

A half-hour later we were on the balcony, reclining in oriental ease on *chaises longues*, reveling in Turkish coffee and cigarettes. Ridiculous cigarettes, they were, on long straw stilts and costing every bit as much—possibly

(Continued on page 86)



*Both by day and by night, the street of the dancing girls is one of the busiest thoroughfares in Biskra. At night the fantastic appearance of these toy-like houses is accentuated by festoons of bright colored paper lanterns*



HOWEVER COILED, THE HAIR IS  
BRUSHED NEATLY BACK FROM THE  
FACE, AND THRUST WITH ONE COMB

*The hair is brushed back, droops ever so little over the ears, and is then massed high at the crown of the head. The comb is worn just in front of the heavy coils*

*When the hair is caught in a big puff or fold, the comb may be thrust where the weight of the hair is heaviest. These two coiffures are from Benjamin Alexander*



Two photographs by Ira L. Hill



*With a glint of Poiré's manner the comb may repeat in colored stones the color on the jacket, and if the hair be done high it may be thrust in at a tangent to defy the sober-minded*

IT takes but one glance over the Metropolitan Opera House to see that the coiffure of the season is a tidy one. The hair is brushed back from the face and either massed high at the crown of the head or drawn into a knot at the back. Women who have prettily shaped heads have discovered the charm of wearing their hair in a close fashion, with a soft knot just above the nape of the neck. It is a charming style, lending distinction and individuality.

Ornaments are used sparingly but with the smartest effect with the present coiffure. Particularly do unusual combs suit the simplicity of the mode of hair-dressing this season. A comb of rhinestones set in ovals is illustrated at the top of the group at the lower right. This comb might be used at the top of the coiffure with the little one matching it to secure ends at the neck.

But newer than rhinestone combs come those set in marvelous blues and greens. One

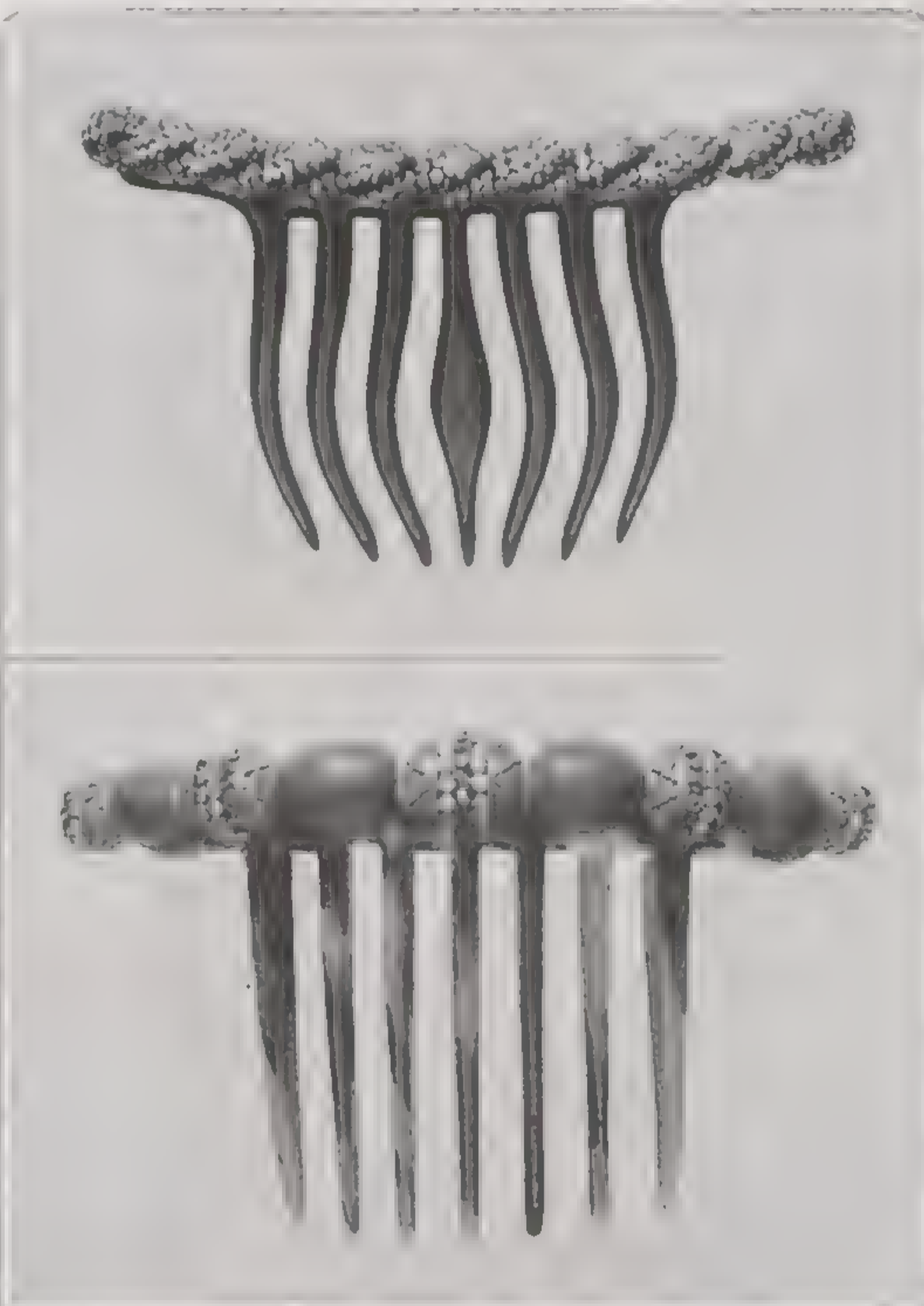
of these set in ovals with the colors alternating is shown at the bottom of the group at the lower right. In some instances the stones of one color are massed through the center as in the comb above the one just described, or in smaller pins, like those at the right in the same group, they may be set vertically.

Amber is also combined with brilliants in some of the smartest hair ornaments. The comb in the middle at the bottom of the page and that second from the bottom in the lower left-hand group both show amber combined with green and yellow stones.

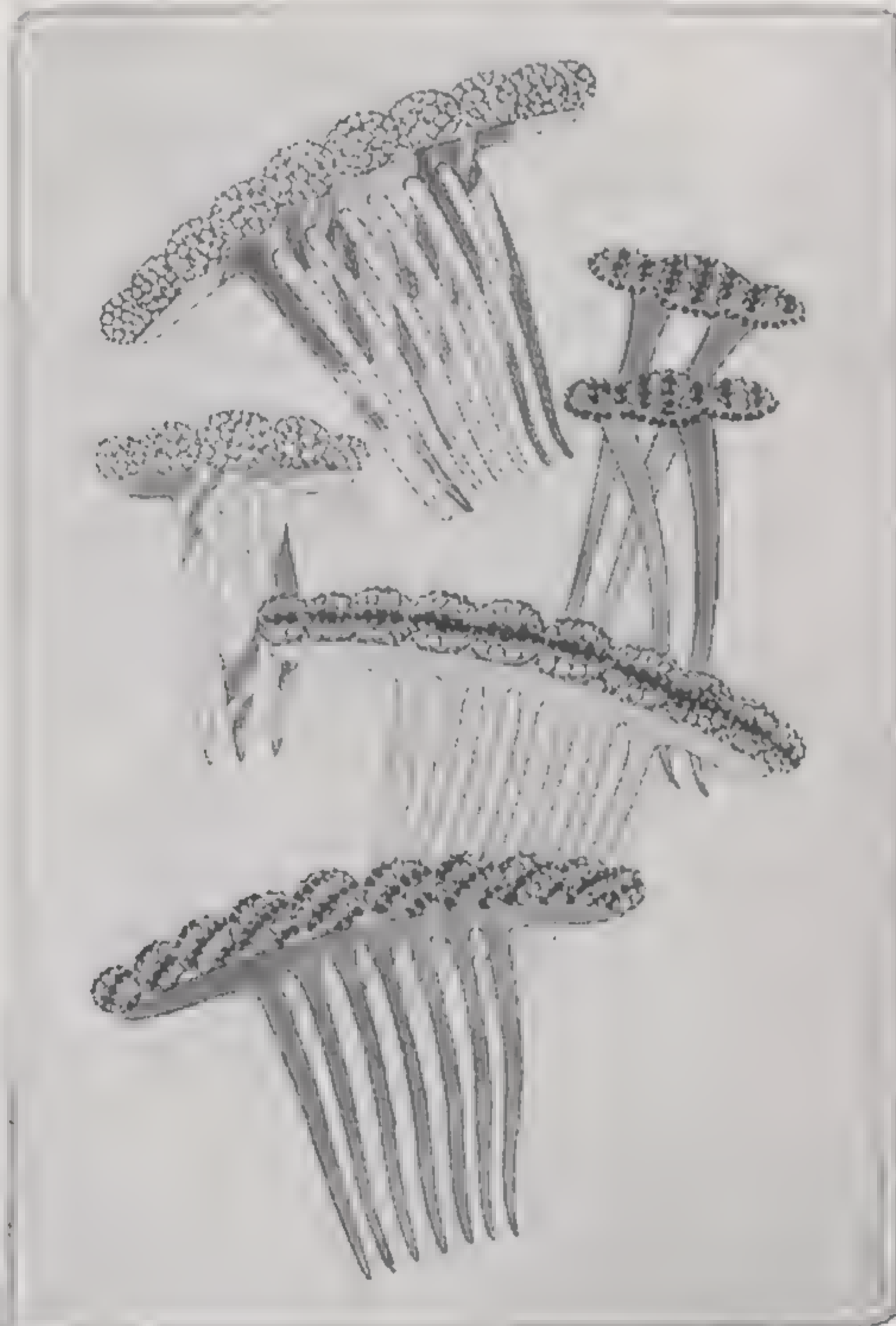
Rhinestones with jet in a simple rope effect are shown in the photograph second from the bottom in the middle of the page. The same coloring with a readjustment of line is shown in the comb and smaller pins at the top of the lower left-hand group. The comb with the ovals of solid black, shown at the bottom of the lower left-hand group, is most appropriate with an all-black gown.



*Jet and rhinestones alternate in the up-and-down settings of the comb and pins at the top; below them amber offsets squares of color; the lowermost comb is set with ovals of solid black*



*The older woman appreciates the smart sobriety of ropes of rhinestones twisted with ropes of jet in the comb second above; below, colored stones make a sparkling contrast to amber*



*The comb and matching pin at the top are set with rhinestones, round and round; in the other pins and combs blue and green stones repeat themselves but never the pattern*



BODICES GIVE A BODY JUST ROOM ENOUGH;

SKIRTS SEEM TO FIND A YOKE NO BURDEN,

NOR, INDEED, THEIR EVER INCREASING FULNESS

AS OUTLINED, PREMET AND CALLOT THINK

IN MUCH THE SAME FORM, RATHER ELABO-

RATE SKIRTS AND VARIETY IN TRIMMINGS



Callot conceived it, and with green faille made it and quilled it, belted it with green velvet, then in lighter vein dropped some tulle over a band and called that a collar. The bodice, like many another, sticks timidly close to the wearer, though—who knows?—it may be boldly asserting the mode. The yoke drops the skirt, but not very far. The brown liséré turban raises an airy structure of brown tulle and sets a pink rose against it at its base

The costumes at the top of the page and just at the right are, in toto, a three-piece Callot model. It is made of black taffeta, and embodies some of the spirit of the spring mode. Bretelles and black net over black lace and taffeta compose the bodice, while the all-around good points of the skirt are outlined by box-plaited frills. The hat of burnt straw is faced with black velvet and trimmed with curving graceful feathers, also black

Premet was a little close with the bodice, very close, but that is made up in a full skirt and an overskirt made to look fuller than it is by horsehair braid, a new weak species of horsehair. Skirt-yokes have become a premonitory feature, and not less significant is the use of two materials. Navy blue faille and brown marquisette (sketched the lighter) compose this frock, with cream colored chiffon chemisette. For the blue hat, moiré ribbon tops liséré straw

Is the loose box-like coat (part of the three-piece costume) a Callotism, one of the personal delightful preferences of the Callot Sœurs, or are they to make it an ism of the spring? But the question is academic with the coat to look at, for it swings out jauntily from the shoulders and cuts quite free of the hips, both in length and width. The heavy beige straw of the hat is 'most covered with black taffeta wings. Costumes imported by William Hardy



IN PARIS THE AIR IS FULL OF LACES AND

LACES ARE AT A PREMIUM IN PARIS, PARTLY

RUMORS OF LACE; M. BUZENET KNOWS

"IT IS THE WAR," LARGELY IT IS THE MODE

*In Paris a rumor flies that skirts will be longer; they could grow no shorter. As for width, there is no limit as to what skirts say to that. Buzenet lost count of his yards of silver lace in the frock at the right, and the skunk fur gave up when half around. The brown velvet girdle is set off by a rose, pink like the chiffon foundation; brilliants are set off by shoulders*

*Black, it is safe to say, will be very smart for wear in the early spring, and will linger far into the season in Paris. Buzenet's black frock below debarred itself from trimming, and the satin-striped taffeta only permitted the presence of the black velvet bands because they agreed to travel the same way. The black mousseline top of the bodice is not less sheer for a single row of steel buttons*

*Rumors of lace are crystallizing into facts: Alençon laces, Flemish laces, Spanish laces, point d'Angleterre, point de Paris,—lace fans and parasols, lace scarfs and shawls, lace cushions and bags, lace candle-screens and lamp-shades, lace tablecloths, lace doilies. So this frock of Buzenet's is lace, silver lace over blue satin; it is barred once with chinchilla and once with gray velvet, grayer for a red rose*





CASTING UP OUR ACCOUNT WITH THE MODE: SUITS HAVE ACCRUED A NEW INTEREST IN CAPES, A PROMINENT FEATURE OF THE MODE; THEY HAVE OUTSTANDING CREDIT IN FULL SKIRTS; AND COAT PEPLUMS ARE BROUGHT FORWARD, FROM 1915



"Keep a dress seven years and it will return to fashion." About 1902 we wore just such caped suits as this; double the seven years, even as the cape is doubled, and the suit has returned in the fulness of its time. This is a French suit, of gray pin-seal cloth, which is not unlike a gabardine. Coat and skirt are plaited on the hips



The fitted waist of the spring is very marked in the suit at the right, and seems more fitted because the peplum below it is so full. The skirt is set on yokes on the hips, and so makes possible fulness upon fulness. The suit is gray velardine, with the coat lined with bright yellow silk and collared with yellow velvet faced with silk



One can safely call the peplum very full, and the skirt very much fuller; were each much fuller there would be no place for the suit. It is of navy blue tricoserge, with coat collar and skirt cascade faced with white broadcloth. A tailored effect is attained by the yoke and straps on the coat, straps which in front continue to the coat hem



## GARMENT BY GARMENT, THE MODE

## SHOWS FAVOR TO TWO MATERIALS

The underskirt of the frock of navy blue poult-de-soie below is full, but the overskirt is still fuller and indeed jauntier. It is made by turning back a fold of the goods at the side front and lifting it a third of the length. The shoulder cape attempts to minimize the width of the skirt, and is faced like it with beige taffeta. Like a weather-vane to catch the wind of fashion stands the cockade on the black satin tricorn

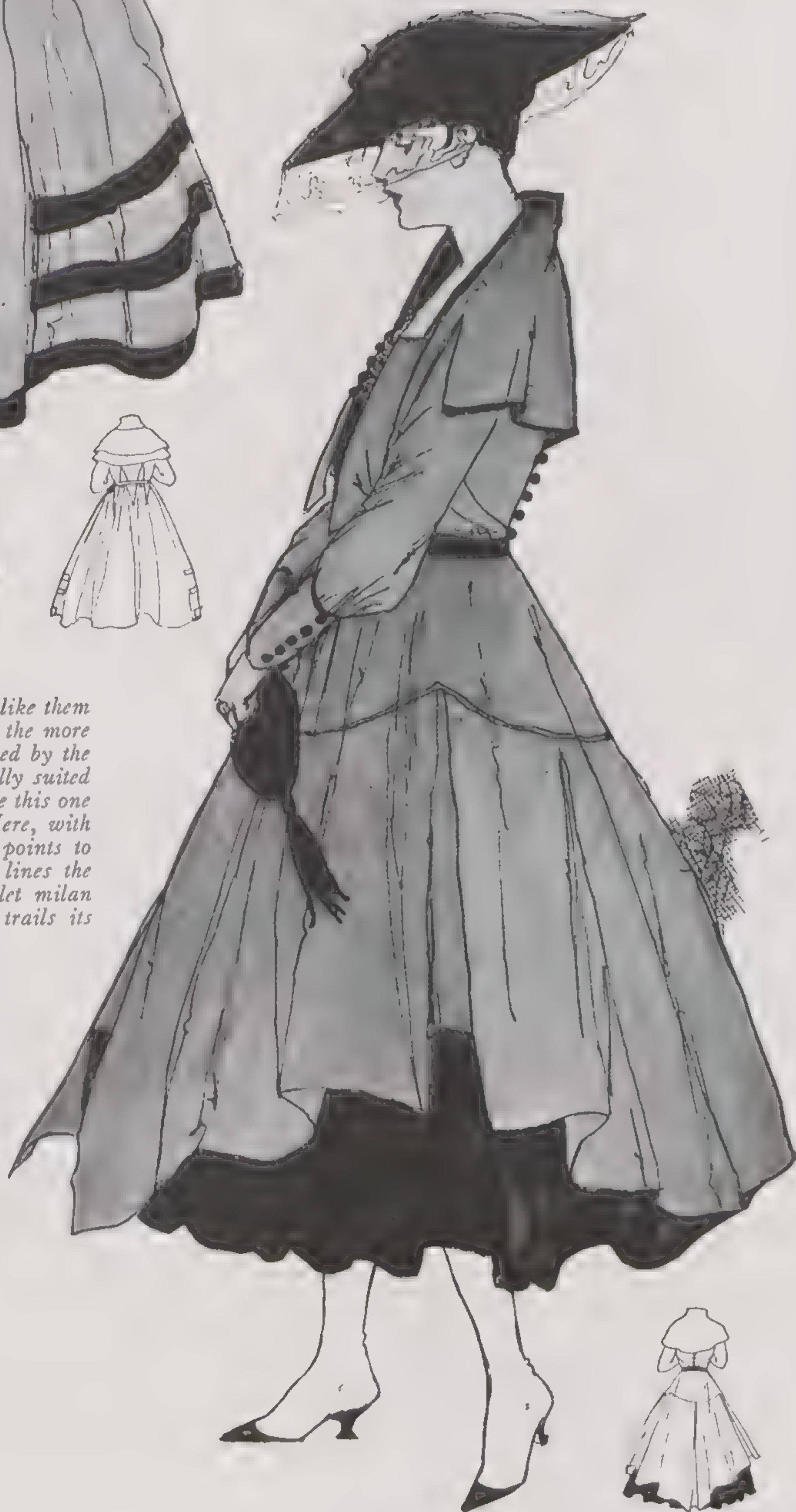
## CAPES, IN ONES, TWOS, OR EVEN THREES,

## SHOULDER THEIR WAY INTO FASHION

Two allies, side front and collar, join themselves or at least make one with the bobby little cape of the tailored street dress of navy blue tricoserge below. Black satin faces them all and makes the underskirt. To the scalloped yoke a circular overskirt is attached and then it flares away, and has to be restrained in pressed-in plaits. The black satin hat is very flat, even to the black roses; only the veil departs from it



They're like officers' capes, and we like them none the less for that, and possibly the more because they bid fair to be recognized by the spring fashions. They are especially suited to the tailored afternoon costume like this one of blue faille and black satin. Here, with the aid of the satin, the capes give points to the bodice, and likewise the satin lines the skirt up with the mode. The violet milan hat aspires to no height; it even trails its violet ostrich feather low





# DISTINCTIVE SERVICE *for* UNFAMILIAR MENUS

WHO has forgotten the esthetic bride satirized by Du Maurier in "Punch," who ecstatically holds up her grandmother's teapot and murmurs, "Oh, dearest, how can we ever live up to it?" The modern hostess is somewhat related to this esthetic bride, who, after all, had method behind her madness. If she has inherited or picked up some wonderful old piece of silver, Sheffield plate, or china, such a hostess uses it as a basis about which to build a consistent table decoration of great beauty.

Form and color are of great importance in such a decoration, and the materials may be of the most costly or of the simplest, as long as they harmonize in the general plan. To overcrowd a table with the service, decorations, or food is, at the present day, a matter of extremely bad taste. In fact, so exacting have the conventions of table service become, that one is reminded of Voltaire, of whom tradition says that he was so sensitive to his surroundings that a wrong note in the arrangement of his table would bring on a serious attack of enteric fever!

There is no doubt that the nerve specialist has done much to point out the dangers of mental indigestion arising from inharmonious surroundings, and the trained decorator has also added emphasis to the imperative need of clearing our houses of unnecessary and unlovely furnishings and of endeavoring to attain a restful atmosphere that produces such repose and serenity as emanated from the Colonial house, in which splendid men and women thrived to the advantage of their country. Over-furnished rooms and perfume-laden atmosphere have no place anywhere in the house of the woman of distinction, but her dining-room and her table are, above all the rest, a delight in their fine simplicity.

## THE LUXURY OF LINENS

On one point, however, the woman of even the finest taste is permitted to allow her fancy run riot—that is in the collecting of beautiful linens; and in this she is duly encouraged, for never has table linen been more beautiful than it is to-day. The loom, the convent, and the peasant workers have contributed specimens of such great beauty that it is small wonder that the collector prefers to dispense with all unnecessary table service in order to enhance the effect of her beautiful napery. The finest damask, with very beautifully embroidered monogram, is used, and the finest linen, with drawn-work, lace edge, and exquisite motifs of lace and embroidery, is not considered too elaborate for cloths for the table; napkins now also have lace insertion or embroidery or other enrichment to match the table cloths.

Unshaded candles, in old-time candlesticks, such as the reproductions of Leeds ware shown on the table at the top of this page, are much used at present and give a restful and charming old-time light. Electricity or gas is as important a factor in civilized life as the toothbrush, but it is a very unoriginal woman who cannot, now and then, produce an unusual and refreshing atmosphere by turning off this modern current, and turning on the becoming candle light.

Ferns are again being used as table decorations and pleasing holders for them are shown on this page. These small jars of ferns are placed at opposite

Fine Restraint in Table Decoration and Reproductions of Period Table Service Are the Order of the Day—Ferns and Fruit Vies with Flowers, and Perforated Faience Is Reinstated



*This eighteenth-century table service centers around a reproduction of a Wedgewood orange bowl in cream earthenware (detail at right). Faience and crystal from Gilman Collamore and Co.; silver from Reed and Barton*



*Fruit tends to replace flowers in table decoration, and the old orange bowls, whether of faience or silver, are highly prized. Sheraton table from Tiffany Studios, and table cloth and napkins from Grande Maison de Blanc*

*Ferns are again in favor as table decorations and to hold them are Wade reproductions of the cream earthenware perforated pots of Leeds, which are placed on either side of a round table as in the illustration above, or at the four corners of a square one. Vases and orange bowl from Gilman Collamore and Co.*



sides or corners of the table or at each of the four corners, if the table is large enough to admit doing so without crowding. A center jardinière of ferns is permissible as well, and the green touch is a very charming one, especially throughout the winter.

Flowers are no longer used in great profusion. Where the Georgian or Jacobean service is used, a bowl or low dish of fruit is more in keeping with the period. A few beautiful roses, simply arranged in quaint vases, are all that is needed. The art of arranging a few flowers artistically, as do the Japanese, is being adopted and successfully too, though we hardly devote Japanese intensity to it. Six months is not considered too long a time for the patient little Japanese maiden to spend in learning how to place a spray of cherry blossoms in a vase, but it is doubtful whether a western hostess would consider devoting more than one of her precious mornings even to so august a study. Fortunately we are, at least, good copyists and possess much skill in choosing the best and living up to it.

## AN HEIRLOOM OR A REPRODUCTION

Charming old orange bowls are being unearthed from among the heirlooms and placed on tables as centerpieces. The woman who is fortunate enough to possess one in silver is the envy of her friends, for she achieves a beautiful decoration by filling this bowl with large golden oranges. Those who lack such a precious heirloom may find

excellent reproductions both in silver and in the cream faience shown on this page.

The flat silver is still placed sparingly upon the table, as may be seen on the table illustrated, providing for only two or three courses, at the most, at a time. Glass cannot be too beautiful in quality, though here, again, form is an equally important point. The goblet, champagne, and sherry glasses on the table illustrated are of English crystal.

These suggestions for table decoration may fittingly be followed by menus as far above the commonplace as are the decorations. In these luxurious times, which Lucullus himself might well have envied, there is hardly such a thing as a "seasonable" menu, for, in some mysterious way, game and fruits and vegetables are always with us. The menus given here may be served in February or May or August, for that matter. The following menu is one that is eminently fitting for a formal dinner in honor of some celebrity; in it there are two quite new dishes, originated by Nestor Lattard.

Martini Cocktails  
Casaba Melon  
Green Turtle Soup, Oloroso  
Hearts of Celery Ripe and Green Olives  
Salted Pilis and Pecans  
Terrapin Baltimore  
Saddle of Spring Lamb, Plaza  
Mint Jelly Guava Jelly  
Small Bermuda Potatoes, Boiled  
Peas and Lima Beans in Butter  
New Asparagus, Hollandaise  
Roast Duckling, Scheherezade  
Salade Alma  
Strawberry Bombe, Brandy Sauce  
Coffee  
Krug and Company Private, Cuvée Extra  
Sec, 1904  
Liqueurs  
White Rock

(Continued on page 92)





Photographs by H. N. King



THE ACQUISITION OF WILTON  
PARK BY MRS. JOHN ASTOR  
FORETELLS THE ENTRANCE OF  
ANOTHER AMERICAN HOSTESS  
INTO ENGLISH COUNTRY LIFE

The spacious and finely proportioned rooms of the Wilton House have been entirely redecorated for its new tenant. In the more formal drawing-room (at right), sun colors predominate,—yellow, soft gold, and the warm white of ivory lacquer, accented by bits of old-blue in the silk hangings and in the upholstery. Mirror, mantel, and ceiling relate to the Adam period; the furniture accords



Wilton House (top of the opposite page), surrounded by the grounds of Wilton Park, Beaconsfield, Bucks, is in the severe Georgian style, massive and devoid of ornament. About it lies some of the prettiest rolling country of England. Since Mrs. Astor acquired the lease of the place, new tennis courts have been laid out and many other preparations have been made for entertaining on an extensive scale

In Mrs. Astor's sleeping-room (right), walls of warm ivory tone rise to a heavy gold cornice of typically Georgian design. The floor is covered with a soft gold carpet, and gold creeps up the walls in hangings to join the gold of the ornamental cornice. The furniture is lacquered in blue and gold and upholstered in rich fabrics which carry the same colors



Over the mantel in the entrance hall (opposite page), hangs one of the rare portraits of Nell Gwynne. Handsome fanlights form the overdoors, and columns and architrave are carved in simple design. A notable element in the decoration of the house is the fur rugs; great rugs of white bear are ideal in the yellow and ivory drawing-room, and before the fireplaces of hall and bedroom are rugs of leopard skin

In contrast with the formal yellow drawing-room at the top of the page, is the blue drawing-room at the right. This is a cheerful intimate place, half music-room and half living-room. The plain blue carpet is relieved by essentially comfortable furniture covered with gay chintz, and soft silk and velvet cushions and bright flowers add to the livable quality. The decorations are by Gladys Fletcher Robinson









# THE LEADING EXHIBITION *of the* NEW YORK ART SEASON

Out of Two Thousand Canvases, the Academy of Design Hangs Three Hundred, without, However, Proving That Its Galleries Are Too Small

By RUTH de ROCHEMENT

MUCH paint, a great deal of sculptural sculpture, and a very moderate number of really good works made up this year the exhibition which, by common consent, has long ranked as the most important of the annual art exhibitions held in New York—the winter exhibition of the National Academy of Design.

Much capital has been made of the fact that out of two thousand canvases submitted to the Academy, somewhat under three hundred were finally hung. At first glance, it is true, this would seem convincing proof of the Academy's imperative need of larger exhibition galleries—a need which has violently agitated the artist world for many years. A serious consideration of the present exhibition, however, would seem to indicate that before filling these long-desired larger galleries, it will be necessary for the National Academy to "first catch the artists." It is inconceivable that a sifting

of two thousand canvases should have brought out so little of really first rank as was shown in the galleries of the Fine Arts Building from December 18 to January 16.

To solve the riddle of this state of affairs, three possible explanations present themselves. The first—and doubtless the most just—of these is the fact that the hanging space at the Academy has for so long been seriously inadequate that many prominent artists, either out of consideration for the less-known painters or as a protection to their own standing, no longer offer their canvases for exhibition there. This is, from their point of view, a reasonable step, for the value of a canvas—either as a source of income or a source of glory—is undeniably impaired by a refusal at an Academy exhibition, or even by being placed on the long list of the "accepted but not hung." Justifiable as the

(Continued on page 114)



Many an able mind is unable to determine why the first Altman Prize and the Isidor Gold Medal should have been awarded to "The Offering," by Charles W. Hawthorne

Unconvincing as to figure but highly decorative as to costume, is the echo of Zuloaga,—all Spanish lace and gorgeous color,—which Waldo Pierce contributes to the exhibition

Imagination, a genuine love of sunlight, and a genuine interest in the figure against it, backed by an adequate technique, merited for Daniel Garber's "Tanis" the second Altman Prize



In the left, above, Jonas Lie equals the vigor of his Panama Canal work in a well-composed and boldly painted harbor scene, called "The Autumn Fleet"

Beyond question, one of the best works in the exhibition was the spontaneous and freely painted portrait of Charles Bittinger and his daughter, by Irving R. Wiles

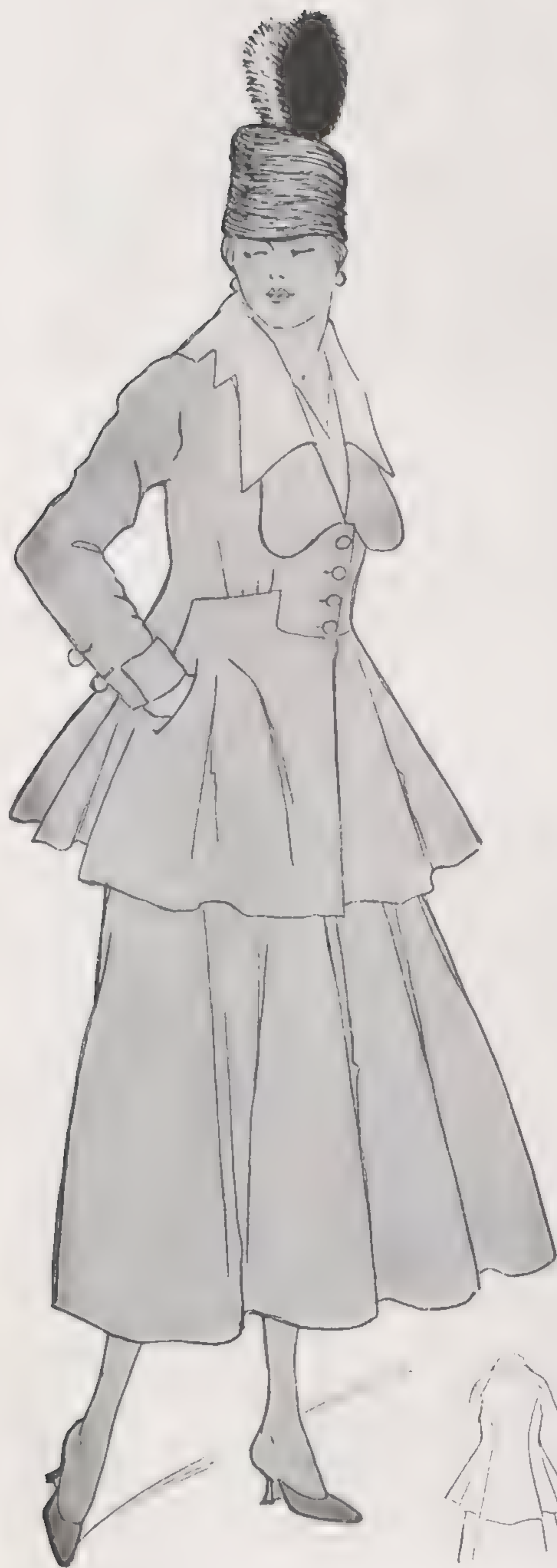




HATS ARE NOT SO MUCH A FASHION AS A

LOVELINESS—WAISTS ARE DIPPED IN DYE—

SPRING SUITS ARE SHORTLY THEMSELVES



The Madeleine hat immediately above is just two nickel hatpins and a shape of black milan, but the flare of it above the moire ribbon is the whole hat. The French waist with it is smart indeed. For instance, it has a single side frill and a raglan sleeve, and it is of sheer handkerchief linen, hand-made Valenciennes lace, and clusters of exquisitely done drawn-work

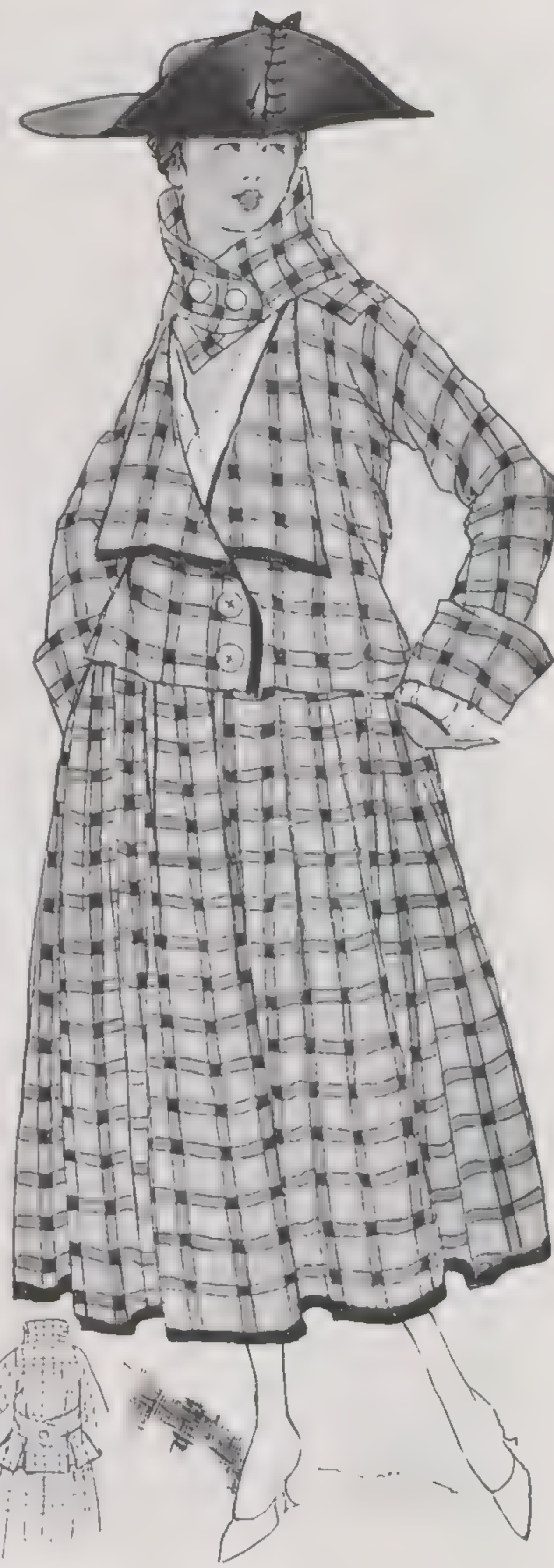
Just above is one of the latest "Hamars." It is of Joffre blue angora straw—a delightful combination of straw and angora wool. The medallion is worsted, castor and two shades of blue. That the colored linen waist has not outworn itself in a season is proved by the ones on this page, especially this purple one white-piped and buttoned with big buttons, round and white

"A Talbot" to the rescue!—that describes the hat at the upper left. Yet one might remark its shape, the lift of its black, tulle-faced, taffeta brim; also one might be surprised at the crown of rose petals; and one might exclaim over the veil; but it is really the whole hat that is worth remarking. After the hat the blue linen waist might come in for a share, especially its odd collar

The hat at the upper right is by every earmark a Lewis. Its fluted brim is of black milan; its top is white faille and two jet pins. The simple waist has many unusual points. It is of white batiste yellow striped, and front and back are laid in unstitched box plaits. The under-collar is white batiste, and the top collar and the tie are bound with yellow. The sleeves are set in

Word from Paris has it that the early hats soar, and the Reboux turban worn with the suit at the left is of that mind. It is of blue liséré, slightly dented, slightly irregular, giving a line softer than in most high hats. Two animal heads, one cream, one blue, of burnt cock feathers, outreach the hat. The suit is a dove gray mixture of covert cloth tailored 1916, as shown by the slightly high waist, the very full peplum, and the front fulness of the full circular skirt. The over-collar is made of white faille

There is just a hint of Napoleon in Evelyn Varon's leghorn hat at the right. It is Joffre blue, and the split brim is laced with black taffeta tasseled with dull gold beads. The suit is checked, of black and white taffeta, bound with black taffeta, and is remarkable in that the checks square evenly,—the revers square with the loose coat, the coat with the skirt, and the skirt is plaited evenly in clusters. Models on this page are shown by Bonwit Teller and Company

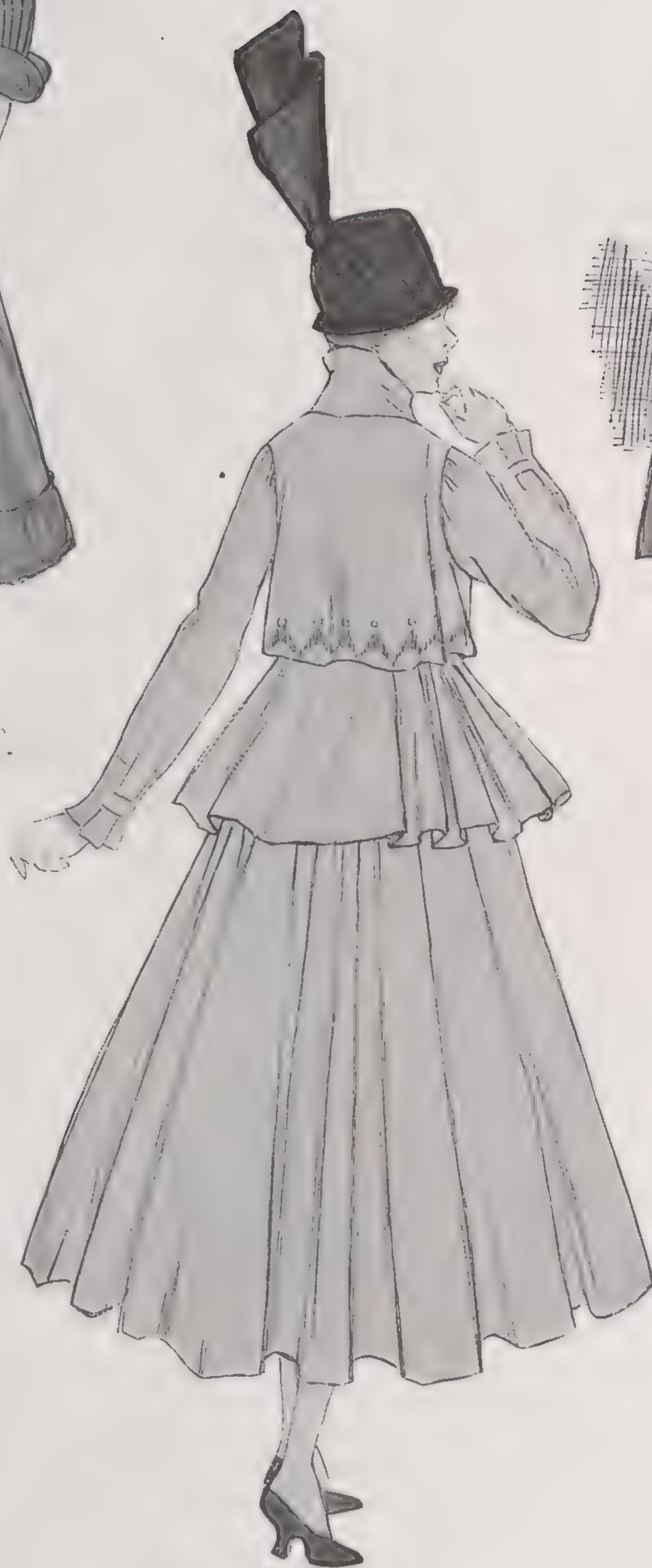




LANVIN AND BEER ARE IN EXCEL-  
 LENT FORM FOR SPRING—LUCIE  
 HAMAR GIVES US A NEW NOTION



"Fair weather, no clouds" brought out this blue faille coat which followed Lanvin's forecast too. The skirt is made to stand out by a band of shirred faille with picot edges, and the sleeve begins to bulge importantly. The dark blue is deepened by embroidery of bright red silk, and inside the coat a six-inch strip of thin red cloth outfaces the blue silk lining



Yes, the skirt is full, and short too (Beer wouldn't leave one long in doubt there), and the peplum is just as saucy and bobby as a peplum may be. The little jacket hangs demurely flat; these three worked out in sand-colored gabardine and beads that match it make an ensemble that is as delightful a prediction for spring as one would wish



This is the kind of thing a woman wants—as Lucie Hamar knows. It delights her just to have the set, and any part or all of it may be worn with any dress. Gilet, bag, and hat are made of loosely woven linen canvas, *écru* in background, and dull red and black in each stripe where it is striped. The fringed edges are just the linen itself frayed out



## COATS, CAPES, AND SUITS—THE LONG AND

## SHORT OF CORONADO AND PALM BEACH

BEACH HATS ARE BROADER BY A

SHADE THAN THE RAYS OF THE SUN



To wear with greatest pleasure when one reclines on the warm sands of southern beaches—a coat of tussur, oyster white so that it does not dazzle in the sun. The hat or most of it, the brim, matches the coat; the crown completely squares and rounds off its account with one of the colors of the Bulgarian band, bright green. The band itself is a gorgeous succession of lavender, green, orange, blue, purple, and red.

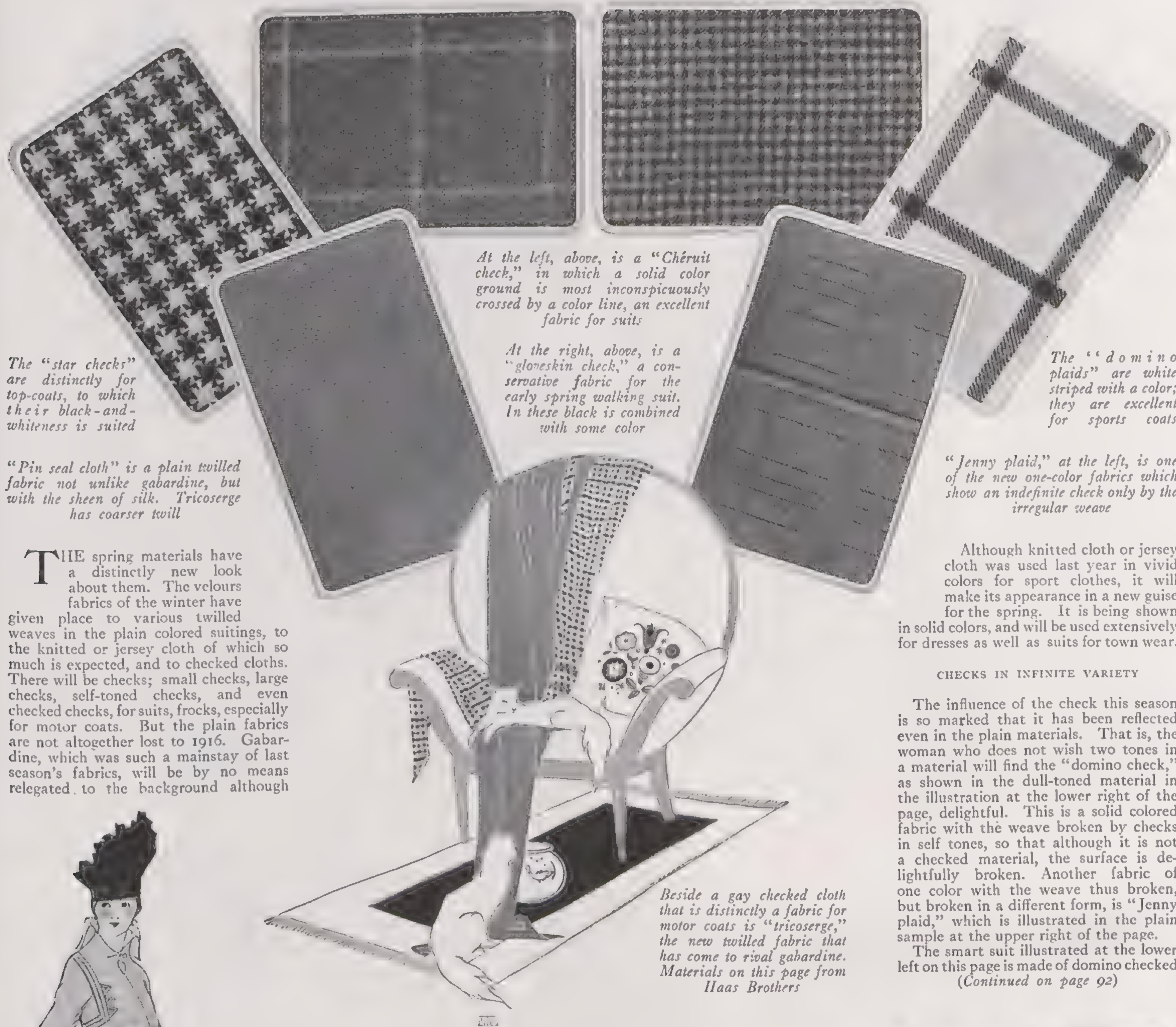
In cap, cape, and suit (top of the page) the mode evolves a trilogy to defy wind, wave, and the scrutiny of man—and it is most becoming. Let her who doubts wrap the oyster white tussur cape about her and be seen. The medallions are black, green, and rose; the bindings are black taffeta. Suit and cap are of oyster white tussur; green knee caps finish the bloomers, and green too are the flaps on the tight cap.

If one hasn't the naïveté to hide completely under the parasol she can retire sufficiently under the reversible yellow and black hat—and then the brim can be taken off at the psychologic moment; it is on an elastic and lifts easily. The high-necked long-sleeved bathing costume, just short enough to show bloomers, is very trig and smart, and unquestionable. It is made of yellow tussur with effective placings of white tussur.

In the old days all bathing suits were this way—low necked and short sleeved—but today boasts two kinds of smartness, this and that above. The cape, like the suit, is of red tussur and is voluminous enough to exclude wind-burn and sun-tan. Girdle, bloomers, and bindings are of blue tussur. The blue cap is swimming tight; the slanting disk on it is red, a brim to be removed if one goes out for a dip.



## HOW THE MODE WILL BE CHECKED



The "star checks" are distinctly for top-coats, to which their black-and-whiteness is suited

"Pin seal cloth" is a plain twilled fabric not unlike gabardine, but with the sheen of silk. Tricoserge has coarser twill

THE spring materials have a distinctly new look about them. The velours fabrics of the winter have given place to various twilled weaves in the plain colored suitings, to the knitted or jersey cloth of which so much is expected, and to checked cloths. There will be checks; small checks, large checks, self-toned checks, and even checked checks, for suits, frocks, especially for motor coats. But the plain fabrics are not altogether lost to 1916. Gabardine, which was such a mainstay of last season's fabrics, will be by no means relegated to the background although

At the left, above, is a "Chéruit check," in which a solid color ground is most inconspicuously crossed by a color line, an excellent fabric for suits

At the right, above, is a "gloveskin check," a conservative fabric for the early spring walking suit. In these black is combined with some color

The "domino plaids" are white striped with a color; they are excellent for sports coats

"Jenny plaid," at the left, is one of the new one-color fabrics which show an indefinite check only by the irregular weave

Although knitted cloth or jersey cloth was used last year in vivid colors for sport clothes, it will make its appearance in a new guise for the spring. It is being shown in solid colors, and will be used extensively for dresses as well as suits for town wear.

## CHECKS IN INFINITE VARIETY

The influence of the check this season is so marked that it has been reflected even in the plain materials. That is, the woman who does not wish two tones in a material will find the "domino check," as shown in the dull-toned material in the illustration at the lower right of the page, delightful. This is a solid colored fabric with the weave broken by checks in self tones, so that although it is not a checked material, the surface is delightfully broken. Another fabric of one color with the weave thus broken, but broken in a different form, is "Jenny plaid," which is illustrated in the plain sample at the upper right of the page.

The smart suit illustrated at the lower left on this page is made of domino checked (Continued on page 92)

Beside a gay checked cloth that is distinctly a fabric for motor coats is "tricoserge," the new twilled fabric that has come to rival gabardine. Materials on this page from Haas Brothers

a newer fabric of much the same order has made its appearance under the name of "tricoserge," the plain fabric shown in the drawing in the middle of the page.

## TWILLED FABRICS OF 1916

This new fabric "tricoserge" will undoubtedly be used by conservative women, as what one might call "bloom" rather than sheen on its close diagonal weave makes a strong appeal. This fabric comes in good street shades of tan, gray, blue, prunelle, and Chéruit green, and it has, in addition to these street shades, a shade of deep old-rose called "Piping Rock," a shade, as its name implies, best suited to country clothes and to clothes of somewhat informal character.

Another of the plain twilled materials of particular excellence is "pin seal cloth," which is shown in the plain material sample at the upper

left on the page. Pin seal cloth has a finer twilled weave than tricoserge, and is a cloth with the sheen of silk. It comes in the street shades in which tricoserge comes. "Velardine" is also a twilled fabric, a worsted; it was introduced last season, and will be greatly used again for suitings. It is not illustrated here.

Two suède-like cloths of the spring, not illustrated here, are "gloveskin cloth" and "suède tricotine." The popularity of gloveskin cloth has naturally demanded its reappearance in a lighter weight than the winter cloth, and this weight is being shown in a charming variety of plain colors. Not only are there neutral shades of gray, tan, blue, and brown shown for street wear, but there are lovely pastel tones, a turquoise blue and a "raspberry ice" shade, for sport clothes. One enchanting dark shade for a motor coat is named "saphio." Suède tricotine approaches gloveskin in softness, but has more of a ribbed effect. In the grays and tans, in dark blue or France blue, it could be used equally well for the dresses or the suits of spring.



"Polonaise check," is the black and white one above with a spot of color called; "domino check," is the one-tone check below



For the conservative woman, there are the self-toned "domino checks," for designs fuller, of course, than the modes of winter



# THE YOUNGER GENERATION



Whatever toys exceed the grasp of wee hands may be tucked in the capacious pockets, on which two ducks are gaily outlined in vermilion yarn to match the vermilion buttons which fasten the shoulder straps. This play frock of blue denim is worn over a guimpe of white handkerchief linen, which is finished with a ruffle at neck and sleeves

The originality of the cut and the well-adapted trimming of large cloth-covered buttons make this one of the smartest models for the spring coat. As pictured here, it is made of Indian sky blue Tipperary homespun, with collar and revers of white broadcloth. Pink rosebuds trim the hat of blue milan straw, which is faced on upturned brim with white crêpe



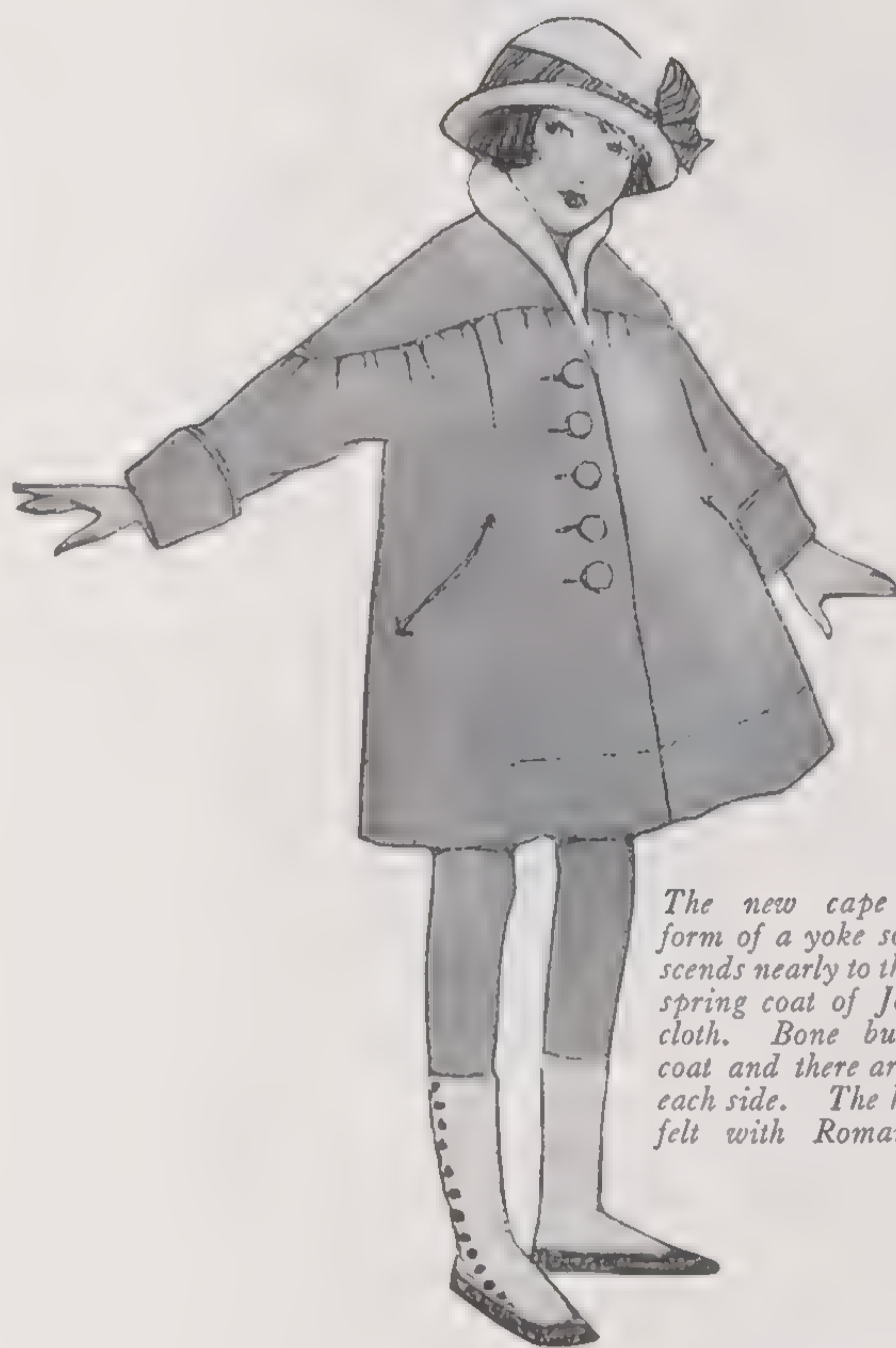
In modes for children, the war note may be a neutrality gray color. Of gloveskin cloth in this shade is made a fetching spring frock. The full skirt is smocked to a bodice which fastens with gray bone buttons, and collar and cuffs are of white gloveskin cloth. The mannish hat of milan straw is straw colored and trimmed with navy blue grosgrain ribbon

Children could hardly take after their feminine parents more picturesquely than in this wide-hemmed, narrow-shouldered frock of France blue ramie linen. White collar and diminutive cravat emphasize the narrow shoulders, and the placing of the pockets is very clever, as are the straight panels which emphasize the smart flare of the skirt

ONCE, not very many years ago, there was a little girl who couldn't eat a bite of food unless it was served to her on the "pear plate." Appetite refused to come unless she had before her eyes that bright colored picture of a pear. There must have been many other little girls with longings of the same sort and perhaps, though one hesitates even to suggest such a thing,—there were brave little boys who wished for particular pictures before their particular eyes at every minute of the day.

Then there came a brilliant person who advocated pleasing these little difficult bodies. And now, scattered over the very frocks they wear for every day, are the story book pictures which delight them most. At the upper left on this page is a denim apron of this sort, on which embroidered ducks waddle over the pockets in the most engaging manner.

A dignified young gentleman recently had purchased for him, at one of the very smartest haberdashers for men of his age, a pair of rompers made of crash. And just below his chin was an appliqué figure of a black linen elephant. Also the brims of hats for tiny girls are embroidered, with beads or with worsteds, red-cheeked apples, the aforementioned pears, or engaging bunches of white or colored grapes.



The new cape effect takes the form of a yoke so wide that it descends nearly to the elbow of a trim spring coat of Joffre blue cricket cloth. Bone buttons fasten the coat and there are slit pockets on each side. The hat is a soft white felt with Roman-striped ribbon

On a school frock of navy blue serge, which might easily be a gloomy affair, there is an edge of wide-apart buttonhole stitches, done with scarlet worsted. Further to emphasize the fact that children's clothes need not be confined to a monotonous daintiness of pink and white or blue and white, there appears a linen frock of golden yellow. This frock is short-waisted and has three narrow tucks at the bottom of the full gathered skirt. For trimming there are rows upon rows of machine stitching in bright blue about the yoke and the edge of pockets and cuffs. Futurist it is, if you will, but delightful in the eyes of small tots who, more than their elders, appreciate modernist colors.

Many of the tiny top-coats for spring will be made from the new jersey cloth. Sometimes this has a silk finish, sometimes a surface of wool, but it differs from the jersey cloth of old in that it does not stretch or snap to the figure, as it were. With collars and cuffs of striped velvet, of bright colored silk, or of detachable linen and piqué, these coats which are fascinating in colors and designs will be welcomed for both novelty and smartness.

Vogue will cut patterns of these children's frocks in sizes 2, 4, 6, 8, 10 and 12 years, for \$2. Address Vogue Pattern Service, 443 Fourth Avenue, New York City



# SMART FASHIONS *for* LIMITED INCOMES

Spring Suits Sit on the Fence, but Frocks  
Have Made Up Their Minds to Jump; There-  
fore the Wise Woman Sees to Her Frocks

THE shadow cast by the coming spring fashions shows a silhouette fuller than that of the winter. Bodices, to be sure, are closer if anything than in the winter, but sleeves, particularly, have accrued fulness, and skirts are wider even than before, with a marked tendency to be looped up into a puffed drapery at the sides, as in two of the frocks on this page. This drapery has, of course, shown itself before in the last few seasons, but the present drapery is a little lower than formerly, and is at the sides of the skirt only.

In the tailor-made suits the skirts are full, though not so full as they are in gowns, and coats are almost invariably shorter than they were last season. The word "jacket" best applies to the new coat, as it is rather fitted at the waist above a short peplum with the greatest fulness at the sides. Self-toned checked materials and a fabric "tricotserge," similar to gabardine, are especially smart, and the collars of these suits are trimmed with silk, with faille especially, or even with velvet.

## THE EARLY STREET DRESS

It is rather early in the season, however, for the woman of limited income to purchase



*The bouffant skirt pretends that it has economically lasted over from a past season; it knows well the lines of its bouffancy are new as the mode*



*Fashion has talked a lot about capes, about tight bodices, about the combination of two materials; the time has come to put them into effect*



*The beauty of this design shows best in remodeling; two materials can be thus combined with ribbon velvet and lace without fear of patchiness*

her tailor-made suit. It is far wiser for her to wait until the styles have taken more definite lines, as a suit in the well-considered wardrobe should answer for more than one season. Dresses, however, may now be remodeled for the spring with safety. A tailored frock for wear on the street under a long coat during the cold weather, and worn without a coat and with only furs for spring, is illustrated at the upper right of the page. This is a gown of blue serge and black satin; the satin is used at the sides of the waist and in a set-in section in the skirt, and a little black satin cape is swung jauntily across the shoulders. If black and blue are considered too striking a combination, blue serge and blue faille would be excellent, or any two materials of one color, for the use of two materials is quite a strong element in the spring fashions.

Following out the idea of combining two materials, in the silk frock illustrated at the upper left of the page, green satin and a changeable green and gray faille have been well combined. This frock shows the smart looped-up drapery. Its deep cape collar is also a particularly good feature of the new spring gowns. This cape drops to the shoulder and from there is finished with an accordion-

plaited ruffle of the satin, giving a dropped-shoulder effect. If too severe, this collar may be softened by an over-collar of white batiste. The panel of the frock is of the changeable faille, and gives a length of line which counterbalances the fulness of the frock at the sides.

## REMODELED INTO 1916

At this season of the year there is frequently a house dress the worse for wear. A suggestion for remodeling such a one is given in the frock at the lower left. This design could be followed in a number of different materials—silk and velvet, or chiffon and velvet, or even old-fashioned marquisette and velvet or silk. The bodice of an old dress could probably be utilized if combined with lace to form the waist yoke and the attractive panels. If the old dress had a tight upper skirt, the bottom of the old skirt might be used for the yoke of this skirt, and the lower flounce section be made of a new material trimmed with bands of the old dress or of entirely contrasting material. In a silk dress, for instance, the flounce of the dress could be of marquisette, trimmed with bands of velvet ribbon, or with a marquisette dress the flounce could be of silk trimmed with bands of velvet

ribbon. This use of bands of ribbon of a color contrasting with the dress is very extensive, and it can be adopted in remodeling without fear of patchiness.

## THE PANNIER-DRAPED SKIRT

The bouffant skirt is now seen everywhere for evening wear. Both the débutantes and the older women have adopted it, although the latter may vary it with dresses showing longer and closer lines. But for the woman who dances, the shorter frock is not only the prettier of the two but the more comfortable. A very simple draped-up frock is illustrated at the lower right of the page. In this frock lace or net may form the lower part of the skirt and the neck and the sleeves of the bodice, and crisp taffeta the small tight bodice and the overskirt. The big bows may be of ribbon in a color contrasting with the dress.

The drapery of this skirt is not turned under, but is merely arranged in plaits and caught firmly to the foundation dress so that the silk stands out from the figure. A taffeta frock, especially one with a long round skirt, could be remodeled without the lace underdress, yet the taffeta skirt will probably seem no longer sufficient quite by itself.



*New bouffant skirts keep their fulness at the sides—and low at the sides. An old taffeta frock thus rejuvenated dares face a new season*





The white stripes are plaited in, the pink stripes out. The dress is linen; \$39.50. The green liséré hat shows an irregular brim-line; \$8.50. The emerald green taffeta parasol has a black handle; \$5

A frock of pink Georgette crêpe and silver lace is charming for southern wear, or in a darker color for town; \$39.50. The snugest of snug hats is made of satin and liséré straw in green; \$11.50

A jersey material cut smartly after a new fashion makes this sports skirt; \$12.75. The daintily embroidered waist of fine white linen fastens with cut pearl buttons; \$6.25. The old-rose hemp hat is \$6.95

An excellent suit for early spring is made of a black and white wool material trimmed with black satin; it flares with the mode; \$29.50. Gaura, fan-fashion, trims the black milan hemp hat; \$7.50

## S E E N i n t h e S H O P S

**E**ACH season the silhouette for spring has its advent under the protection of a warm outer coat. In the evening dresses which the smart woman wears to the last dances of the winter are forecast the lines to be adopted for spring; and in the simple afternoon frocks which she dons first, under the protection of her fur coat, one may see more than a hint of the fashions later to be developed in summery materials of all kinds.

### THEIR FIRST APPEARANCE

The first spring dresses, therefore, in addition to being attractive in themselves, are exceedingly interesting as foreshadowing the coming mode. One notes first just now that the full short skirt is still with us, and that it is perhaps a little fuller than before, though sometimes not quite so short. Moreover its fulness and its shortness are accentuated by the use of circular trimmings, folds, flounces, tucks, and even embroidery. Sleeves, too, show markedly greater fulness than last season. This is not really a new feature; in French models it made its appearance a full season ago, but it is only now being generally adopted by American designers.

Stripes bid fair to be extremely well-liked for spring, and the arrangement shown in the skirt on the wash dress at the upper left, the white stripe showing only in the flare of the plaits, is a very clever method of using this kind of material. The dress is of linen striped in inch-wide stripes of strawberry pink and

white. The blouse is made of plain white voile fastened with little white pearl buttons; a bit of pink stitching on the belt is a pretty touch. Cuffs and collar are trimmed with the pink striped material, and bands of it form the bretelles. The whole effect of this dress is very trim and smart; the lines are kept flat and yet by way of the plaits the skirt flares, too. The bretelles over the shoulders add length of line to the whole garment. Green liséré straw is the material of the hat; the crown is green satin and is trimmed with two green straw and bead cabochons.

The parasol of emerald green taffeta is topped by a crochet-covered knob, finished with a large silk tassel. White lines give character to the black handle which is also finished with a crocheted tassel.

### FROCKS THAT TAKE NOTE OF THE MODE

The frock shown second from the upper left would be charming for southern wear or, if made in a darker color, for afternoon wear in town. It is made of pink Georgette crêpe with a vest of silver lace. A

Skirts with the Aid of Circular Flounces Have Full Swing; One Blouse like Many Another Garment This Spring Dons the Shoulder Cape; the Mode Materializes

band of silver ribbon is drawn around the waist, looped low at one side, and caught with pink and blue roses. Cordings make more pronounced the bouffant tendencies of the flounced skirt which is made over an accordion plaited foundation. The small hat shown with this dress is of green liséré straw with a satin facing and a trimming of fruit about the top of the upturned brim.

One of the spring types of sleeves is the closely fitting sleeve with circular flounce placed just above the elbow, such as the quaint looking, old-fashioned sleeve in the Georgette crêpe and charmeuse frock shown second from the right at the bottom of page 73. The frock in which it appears owes much of its charm perhaps to the combination of fabrics. It is entirely without trimming unless one regard one of the materials as trimming to the other. The bodice is very simply cut and depends upon the new sleeve and the exceedingly becoming line of the collar for individuality. The panel in the front of the waist is charmeuse, the rest is of the Georgette crêpe. The skirt has the accepted circular trimming in folds of char-

meuse on a foundation of Georgette crêpe. The chic little hat in the same sketch is a brown liséré mushroom turban, fitting closely to the head. Cords of brown satin encircle the crown, on the extreme top of which is poised a bird that is made in light tan colors.

### ADAPTATIONS OF FRENCH MODELS

The two frocks shown at the extreme lower left and lower right on page 73 are adaptations of French models. The one at the lower left is made either of white, light blue, or orchid colored net, trimmed with a band of satin-edged taffeta ribbon of the same color as the net. It is embroidered in silver flowers to match the silver ribbon rosettes. The net waist has an underbodice of the ribbon trimmed with narrow gold braid.

The frock at the lower right on page 73 is made of black net over silver, with a bodice of black and silver brocade trimmed with silver ribbon. An unusual form of black and white beading is used on the front of the skirt and lengthwise on the sleeves. Slightly boned at the hip, the





An undervest trimmed with filet lace is made of a new silk fabric which, paragon of silks, is said to wash without shrinking and to be sheerer and lovelier than even crêpe de Chine; \$5

frock flares prettily. Wide tucks four times circle the skirt, giving it weight and substance. Because of the tucks it hangs with all the better grace from the boning at the hip-line.

For an early spring suit the model shown at the extreme upper right on page 72 is an excellent selection. It is made of a black and white wool material trimmed with black satin; with its smartly flaring skirt and coat it conforms to the accepted silhouette.

Gourra, one of the smartest of millinery trimmings for spring, is used on the tiny black milan hemp hat which is finished with a black satin band.

#### JERSEY, A MATERIAL OF SPRING

A new sports skirt is illustrated second from the upper right on page 72. It is made of one of the jersey materials which will be used to a very considerable extent during this spring. It comes in hunter's green faced with white silk in the folds at the sides. The cut as well as the material marks it a very smart skirt. Of fine white linen is the waist shown with it. It is daintily embroidered and trimmed with tiny cut pearl buttons. The chic of the old-rose hemp hat banded with grosgrain ribbon lies in its simplicity. It is of a shape that is generally found becoming.

This spring capes are to be seen on almost every garment, even to blouses, as witness the blouse sketched at the right. It is made of white or beige Georgette crêpe, ornamented with embroidered dots and finished with a picot edge. A cape like this one is particularly smart when worn by a young girl over her coat. Its

use in a blouse is, perhaps, a newer idea than its use anywhere else; that it will be met with favor is attested in this one blouse at least; and others may find it as much to their advantage to adopt it.

#### MADE AND MEASURED BY HAND

In a tiny shop on upper Fifth Avenue, lingerie for the extremely fastidious woman is made to measure. Entirely new types of combinations, petticoats, and underbodices are evolved here, as well as night dresses and negligées of original design. A Pullman gown from this little shop is shown second from the lower left. It is cut almost exactly like a man's night-shirt and is made with the simplest of turned-up cuffs and turned-back collar. It comes in crêpe de Chine in the lovely shades of old-rose, pink, and yellow as well as in white. It may be made to individual measurement either by machine or entirely by hand.

At the left is here shown an undervest made of a new silk fabric different in texture from anything heretofore brought out. The vest comes in white or pink and is trimmed with filet lace. This new fabric has greater sheerness and beauty than crêpe de Chine, and wonderful wearing qualities are claimed for it. It is asserted that it positively will wash without shrinking. Vests, knickerbockers, bodices, and envelope chemises are also made of this same material.

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York City.



Capes are a favorite of the season and blouses wear them to their own advantage. This blouse is made of white or beige Georgette crêpe with a picot edge and embroidery of dots; \$8



A fluffy dainty adaptation of a French model comes in white, light blue, or orchid colored net trimmed with wide ribbon to match and rosettes of silver ribbon; the embroidery is silver too; \$59



The fastidious woman may have her underwear, night dresses, and negligées made to measure. This Pullman gown of crêpe de Chine is \$18 if made by hand, and \$15 if made by machine



A frock of Georgette crêpe and charmeuse has the new circular flounce on both sleeve and skirt; \$49.50. On the tip-top of the brown turban is mounted a bird, light tan in color; \$11.95



Black net over silver with a bodice of black and silver brocade makes as piquant a frock as one may see. The boning at the hip is part of the audacious prettiness of it all; \$59.50





Waist No. 93270; skirt No. 93271. A particularly chic touch is the side-drapery of the skirt; the flanges may show a bright colored braid on the inside edge



Waist No. 93247; skirt No. 93248. The uncommon features of this becoming frock are its belt, the arrangement of the back of the skirt and, of course, its smart simplicity



No. 93251  
Sizes 16 and 18 years. For the one-piece dress of serge, the mode favors a cape collar finished with a rolled collar of tub satin; pattern, \$1



No. 93242  
A one-piece frock of serge with its simple, youthful, length-giving lines accentuated by stitching in differently colored silks; pattern price, \$1

## VOGUE PATTERN SERVICE

Day Dresses of the New Spring Are Fuller of Skirt and Still Quite Short, Bodices Are Closer, and Sleeves Are Longer When They Can Be



Waist No. 92780; skirt No. 92781. Topping a one-piece skirt cut circular is a close-fitting demure bodice made with a becoming collar and a sleeve slightly full

Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City  
Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md., and Rolls House, Breems Building, London, E. C., England.

No. 93245  
Blue wool faille may be trimmed with narrowest braid in mustard or deep violet color; the vest may be made of wash tulle







Waist No. 93233; skirt No. 93234. To achieve the favored flare, a peplum finishes the separate waist, and four godets are inserted in the skirt



Waist No. 93216; skirt No. 93217. The redingote gives length of line; this one boasts a new sleeve, new cuffs, and new tabs on the collar



No. 93223  
How a one-piece frock may be cut is demonstrated in this model for taffeta and chiffon; pattern price, \$1



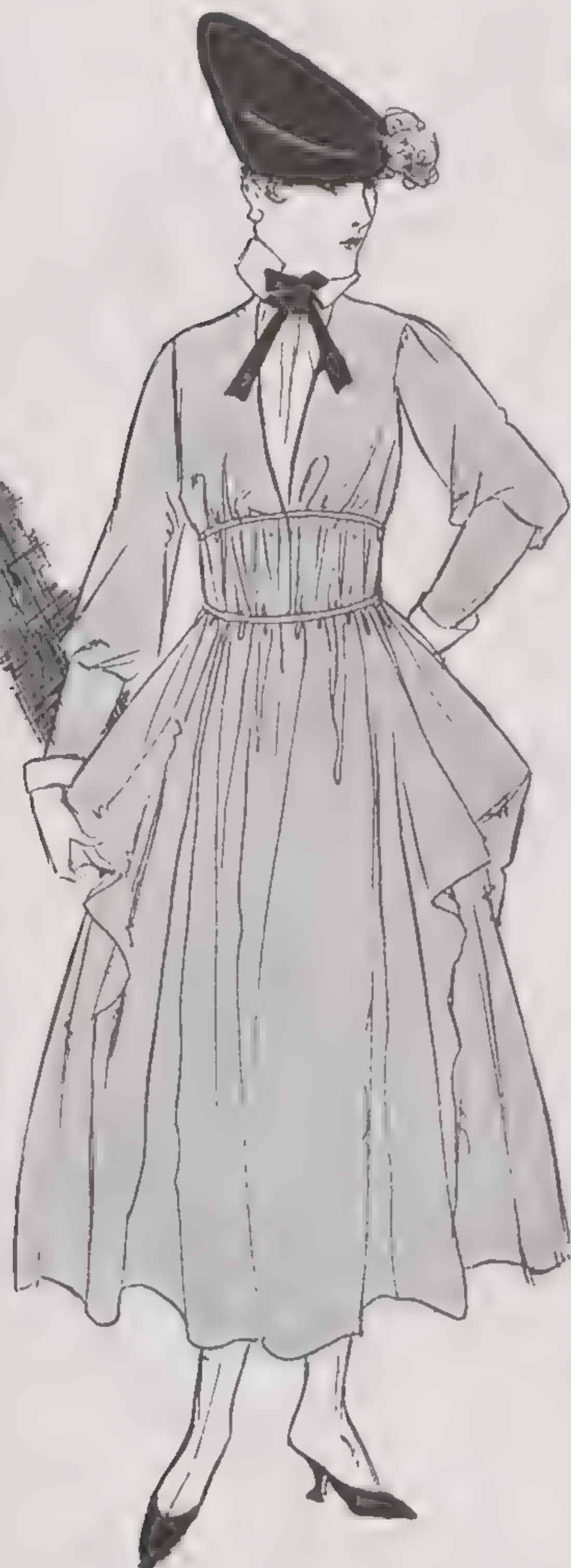
Waist No. 93231; skirt No. 93232. A one-piece draped skirt is topped by a demure, jewel-buttoned bodice, snug as the mode requires



Waist No. 92776; skirt No. 92777. Decidedly becoming is the length-giving line, unbroken from shoulder to hem; this over-piece is cut circular

SKIRTS ARE NOT NARROW

IN THEIR VIEWS TO-DAY



Waist No. 92819; skirt No. 92820. The coatlee may be of material different from the skirt; it then can be worn with different frocks



No. 93252



No. 92771



Waist No. 93161; skirt No. 93162. The bodice and sash ends are cut in one-piece and the overskirt is cut circularly in but one other



Waist No. 93237; skirt No. 93238. Blue velours may be the material to fashion this model, gold silk the embroidery, bronze the loops and buttons



Waist No. 93225; skirt No. 93226. The full skirt draped puffily at the hips is one of the simplest of skirts to make since it is cut in but one piece

No. 93154; No. 93253; No. 93257; No. 92755. Six skirts are shown above; each shows a distinguishing feature; a doubly pointed yoke, a way to cut a skirt of three pieces, a panel and yoke in one, the biggest of the newest pockets, side drapery, and conservative width attained in a two-piece skirt



SUITS AND SEPARATE  
BLOUSES WORN WITH  
THEM; FROCKS FOR PLAY



No. 93236

The button-in-the-back blouse has the front slashed so that the neck may be worn high or low as preferred



No. 92880

A most becoming neck-line is achieved by cutting the front of the blouse and the collar in only one piece



No. 93201

A charming new way to combine, in a becoming blouse, tub satin and crêpe or plain with striped material



No. 93235

Overblouses are economical in the wardrobe, for with separate skirts they give the effect of a unified costume



No. 93067

Sizes 6 to 12 years. Simplicity itself is this smart little frock. The front and the back are each cut in one with the crossing belts



Coat No. 93188; skirt No. 93189. The becomingness of the unbroken line from the chin to the bottom of the coat makes this a favored model; the skirt is three and a quarter yards wide



No. 92612

Sizes 2 to 12 years. A top-coat is the smarter for being cut in but five pieces; the accommodating belt may be worn either front or back



Coat No. 92953; skirt No. 92954. A new spring suit showing a favored coat length and a soft untailored finish



No. 93076

Sizes 2 to 8 years. The collar and the belt are cut in one-piece, the frock proper is cut in another

Coat No. 93130; skirt No. 93131. Coat and skirt are of a length and flare adhering to the prevailing fashion edict

No. 93075

Sizes 2 to 6 years. A child's smock for play-time is an exact copy of an English carter's smock



No. 93092

Sizes 2 to 6 years. Little sewing is necessary since the frock (at extreme left) is cut in one-piece. Embroidery may finish it

No. 93073

Sizes 2 to 6 years. For the practical play smock at the extreme right colored linen with white collar and cuffs is suggested







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Courtesy of John Lane Company

Rupert Brooke died before the Dardanelles, on April 23, 1915, at twenty-seven, leaving only his "Collected Poems." He was not, indeed, a Keats or a Shelley, but his poetry is real poetry, inspired with true feeling and power, full of mastery and rare promise

## WHAT THEY READ

WHEN Stephen Phillips died not long since at the age of forty-seven, he had already somewhat outlived his popularity. Such an incident holds a lesson for living poets and their admirers. Mr. Phillips was one of the ablest modern masters of English blank verse, and one of the few men whose plays in that form enjoyed a portion of popularity on the stage. Those plays have excellent dramatic qualities, and some beautiful passages. The poet also wrote a number of lovely lyrics. Yet it was said a few years ago that the profits from his writing barely yielded him an extremely simple living. Now that he is dead his plays will probably soon lose their vogue forever, and his lyrics will remain unread.

Fifteen years ago he seemed one of the most promising of contemporary poets. He had then for some years quitted the stage as an actor, and was giving himself almost solely to poetry. His volume of poetry published in 1897 was officially crowned as the best of the year. His success as a dramatist followed, and his work was widely known both at home in England and in the United States. Clearly enough Stephen Phillips did not redeem his early promise; he was not apparently an important poet except for his contemporaries; he had nothing to say to posterity. Half a dozen of his contemporaries and twice as many more who were his competitors in recent years have had their followers, but it is doubtful whether any of these men except those two very different poets, George Russell, the "A. E." of George Moore's admiration, and Rudyard Kipling, will be read by the men and women of 1950, and Russell's audience will probably be "fit though few" while Kipling's will be mostly masculine and youthful. In almost any period of English literature one may count on the fingers of one hand the poets to be read two generations later. It would be hard to name five living English and American poets for whom any but the curious in literature will care in the last quarter of the present century.

feeling for the beautiful, in sure taste for the splendors of his native tongue. In this volume Rupert Brooke is permitted to express his varying moods, and if some are not agreeable and others obscure, all are interesting, and the expression is always distinguished. The war brought out the noblest in the man, and some of the sonnets of his final period are his highest utterances. The following was written as he was en route to the Dardanelles:

### THE SOLDIER

*If I should die, think only this of me:  
That there's some corner of a foreign field  
That is forever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made  
aware,  
Gave, once, her flowers to love, her ways  
to roam,  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of  
home.*

*And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by  
England given;  
Her sights and sounds; dreams happy as  
her day;  
And laughter, learnt of friends; and  
gentleness,  
In hearts at peace, under an English  
heaven.*

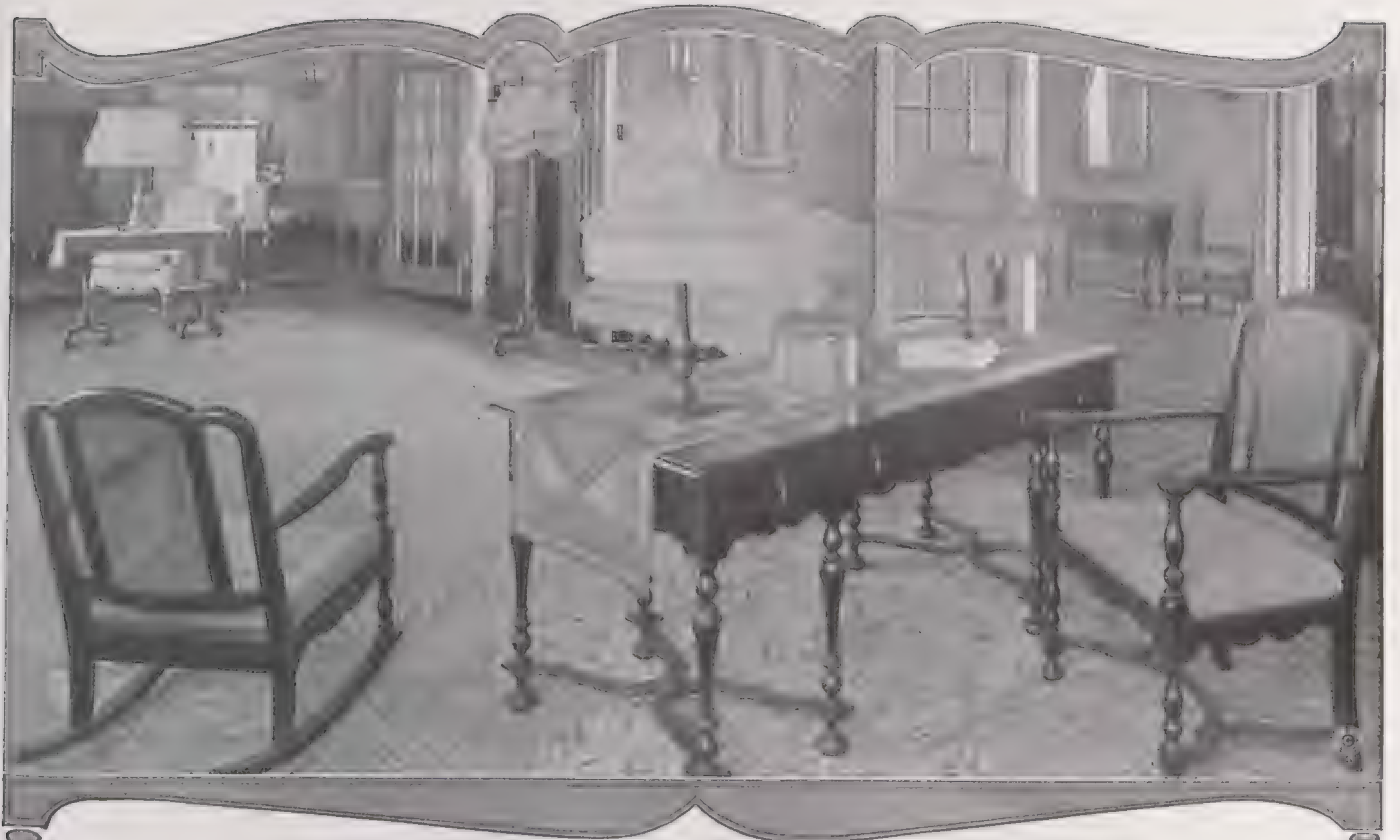
In many others of his poems, also, he expresses with singular power and charm his sense of the beautiful in nature, especially his delight in air and in water, the charm of perfect days, the pathos of evening, the glory of the sea, the peace of English landscapes, the sumptuousness of the tropic ocean. George E. Woodberry in this book contributes an estimate of the poet that would be better without the opening sentence which declares that he was "fair to see." The volume closes with a biographical sketch by Margaret Lavington. (New York: John Lane Company, \$1.25 net.)

THE COLLECTED POEMS OF RUPERT BROOKE brings together in a volume of less than two hundred pages the highly distinguished verse of the young university man who saw a bit of the world and then went to the front in the present war to meet his death, not directly at the hands of the Germans, but from disease. The poet at his death was younger by nearly two years than Shelley when he was drowned in the gulf of Spezia, and he was about a year older than Keats at his death in Rome, and while he was inferior to both in poetic inspiration and power, he was not far behind them in mastery of verse, in

PLAYS, by CLYDE FITCH, in four volumes, edited with an introduction by Montrose J. Moses and Virginia Gerson, brings together in a handsome "Memorial Edition" the best work of a man who died young with a record of remarkable accomplishment. Clyde Fitch was one day a reporter for the New York Times, and not quite a star reporter, and hardly more than next day he was the most successful dramatic author in America. Barely nineteen years later he died, at the age of forty-four, having lived in something like luxury for the last third of his life and left a considerable fortune. Since his death

(Continued on page 80)





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## WHAT THEY READ

(Continued from page 78)

in 1909 several of his plays have held the stage, and in spite of the "movies" and of rapidly changing taste in matters dramatic, they are likely to please audiences for some years to come. Clyde Fitch wrote nothing great, nothing of permanent literary importance, but he knew how to make a play with the dramatic quality of holding an audience, and if he seldom wrote brilliant lines he had sufficient humor of phrase and situation to keep the audience not only interested but amused. Those who love the drama but can not go to the theatre may well enjoy this collection of plays. The four attractive volumes contain "Beau Brummel," "Lovers' Lane," "Nathan Hale," "Barbara Frietchie," "Captain Jinks of the Horse Marines," "The Climbers," "The Stubbornness of Geraldine," "The Girl with the Green Eyes," "Her Own Way," "The Woman in the Case," "The Truth," and "The City." Each volume has a frontispiece illustration, one the portrait shown on this page, a portrait which reproduces William M. Chase's painting, another, not so attractive, showing the author at his desk, and the other two showing scenes at his country house. (Boston: Little, Brown, and Company, \$1.50 net.)

### THE NEW FICTION

**ELTHAM HOUSE**, by MRS. HUMPHRY WARD, is a tale in which the famous story of "Holland House" has been largely paralleled. In a short but delightful prologue Mrs. Ward tells us how she happened to conceive this story, and defines her intent to illustrate the different attitude of the English folk to-day toward forms of marital infidelity from that exhibited when Lord Holland ran away with another man's wife about one hundred and twenty years ago, with her aid established the most interesting salon that London has ever seen, and enjoyed a highly distinguished career in politics. The man in this instance was not punished for his offense, and the woman, although most of her fellow women ignored her, had a tremendous vogue as the brilliant hostess of the most interesting company in the British Isles. In Mrs. Ward's story, however, the woman is largely ignored, and the husband is thwarted at every step in his political ambitions.

"Eltham House" is an extremely brilliant book, perhaps the most brilliant that Mrs. Ward has written. She has boldly challenged in her political scenes that master of parliamentary fiction, Anthony Trollope, though, well as she has acquitted herself, few who are acquainted with the Phineas Finn series will think she has approached the simple and unpretentious realism of those amazing masterpieces. She has done one thing, however, not usual in her novels, not usual in anybody's fiction—she has given us two or three genuinely moving scenes, bits of true pathos that will leave few readers with dry eyes. The chief woman of the story, sinner though she be by all the laws of man, perhaps by the laws of God, is a lovely creature, with the power to excite the pity and the gallantry of all true men. The portrait gallery in this book is a large one, and in spite of the glittering splendor of the subjects, taken from the highest walks, social and political, of British society, the result is



Courtesy of Little, Brown and Company

*Clyde Fitch has given the world a record of great achievement in few years. Though he died at forty-four, he wrote four volumes of "Plays" that have played themselves all over the world*

realistic and not tawdry. In dramatic movement and in dramatic moments the story is of unusual interest. Not the least striking scene is that where the wronged husband relents and forgives. (New York: The Hearst International Library Co., Inc., \$1.35 net.)

**THE LOST PRINCE**, by FRANCES HODGSON BURNETT, is yet another Zendaesque romance, though without the accustomed English or American hero who weds or nearly weds the princess. Nothing that has gone before in Mrs. Burnett's long history of fictional romance is more romantic than this new story. It opens in a mean quarter of London, where a father and son and their old servant, a soldier, live together, the boy ignorant of what he and his father are, knowing only that the land of their allegiance and patriotic devotion is a certain little Continental kingdom of Samarvia, which is always fighting for its liberties against powerful neighbors. The boy is distinguished in appearance, so much so that he is frequently remarked on the street and is sometimes hailed by persons of Samarvian origin. Marco, the boy, makes friends with another lad, a cripple, and the two have adventures, and all the while the atmosphere of romance and mystery hangs thick about Marco. Eventually he visits the Continent and gets some inkling of the hopes and fears of his country, and at the last he has the joy of seeing the final shred of mystery swept from before his eyes, and a romance of ancient days laid bare. As usual with Mrs. Burnett this tale is an unmitigated romance, highly improbable, but happily less marked with blood and carnage than most tales of the Zendaesque type. Meanwhile one is permitted to wonder when the world will tire of so common a motif as the fate of exiled royalty. Democracy really seems to have made small impression upon mankind on either side of the Atlantic. (New York: The Century Co., \$1.35 net.)

**THE "GENIUS,"** by THEODORE DREISER, tells the story of the author's superman in a volume of over seven hundred pages or in about four

(Continued on page 82)



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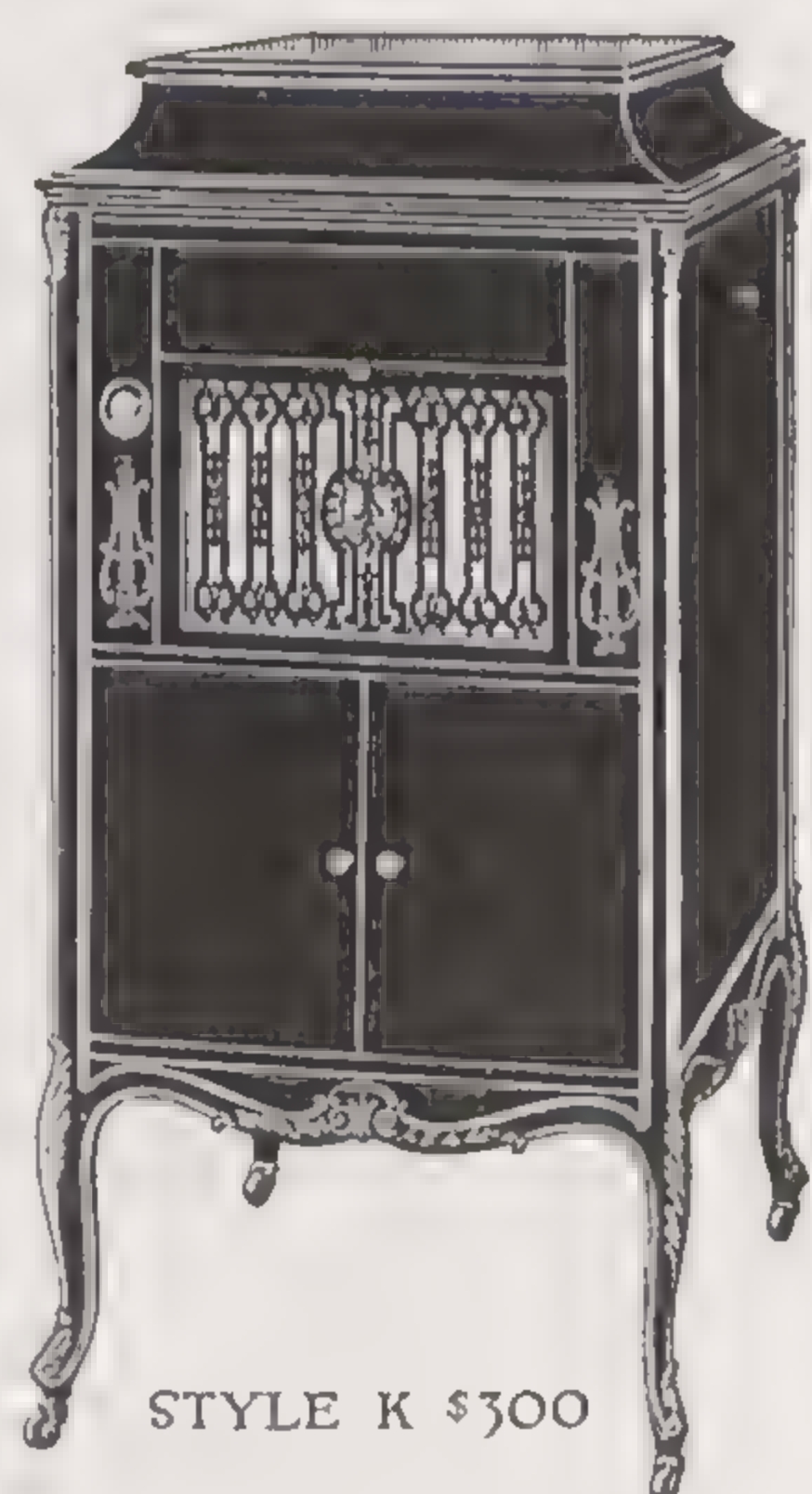
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The Aeolian-Vocalion is on exhibition and sale at the present only in a limited number of the leading music stores. Catalog and address of nearest store will be sent upon request; also particulars as to arrangements for hearing the Aeolian-Vocalion in localities where it is not represented. Address Dept. F2.

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You are invited to share the pleasures and all the benefits now enjoyed by those who have at last found the incomparable toilet preparations.

S-V-B Toilet Preparations are, in truth—incomparable; distinctive, exclusive—supreme in quality and purity—nationally famous.

Many prominent actresses and other particular women refuse toilet goods of questionable merit and buy S-V-B Toilet Preparations, the charm of which is unsurpassed.

Orders from far and near are received and filled by us every day. Send us your order. For purposes of introduction we recommend the following:



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On purchases of \$5.00 we prepay all transportation charges to all points between the Alleghany and Rocky Mountains. On purchases of \$25.00 or more we prepay charges to any point in the United States. You have the privilege of returning your purchase if for any reason it is unsatisfactory, and the price will be cheerfully refunded.

A Store of More Than  
100 Specialty ShopsThe Best Goods for the Price  
No Matter What the Price

## WHAT THEY READ

(Continued from page 80)

hundred thousand words. Eugene Witla, as conceived by his creator, is first of all an artist capable, perhaps, of reaching the highest rank of his profession. He is also, however, a metaphysical thinker, and a man of such native powers as suffice to give him high success in executive work. Witla's philosophy leads him to discover that all ways lead out into the infinite, and he is constantly obsessed by the thought that our little doings here, our hopes, our fears, our moral scruples, are totally unimportant in the universal scheme of things. Temperamentally Witla is a lover of the beautiful and above all else of beautiful women. He is not the ordinary coarse and conscienceless seducer. He is no mere crude sensualist, though sensualist, of course, he is. With him, however, a light love affair has the aroma of romance. He believes himself with each successive woman permanently and desperately in love. One of these women, the third or fourth, he marries, though after disillusionment has come and against his own conviction of what is wise. Of course he proves faithless, many times faithless, because he has come to feel that love must have in it ever the glamour of fresh adventure. Furthermore, as he matures he feels that youth is the loveliest thing in life, that the love of a girl of eighteen far exceeds in sweetness aught else that man may know. Just when he has told his wife that he means to desert her for such a girl, he learns that their first child will soon be born. Even this can not shake his determination, but when the child is actually brought into the world by the Cæsarian operation, his conscience awakes, and he is ready to take up life with the mother of his child. She dies, however, and he slowly resumes his artistic career.

Side by side with Witla's emotional life goes his career as a writer, painter, and man of business, a career that gives Mr. Dreiser the opportunity to display the wealth and minutiae of his acquaintance with men and things, a really astounding display of brilliant, seemingly first-hand knowledge of men in many occupations, of women in many varieties. Indeed, there are enough well-developed and highly detailed characters in this huge book to fit out three or four novels of ordinary size, and every scene, character, and incident is done with an audacious certainty of touch. As to the love-making, Mr. Dreiser has not in many instances passed the bounds of what in these days we call decency, nor is the author's intention seemingly other than artistic. There are, perhaps, some signs that Mr. Dreiser is dimly feeling the true and clean significance of sexuality.

As usual, Balzac is Mr. Dreiser's inspiration. He is as merciless in detail as Balzac himself, and if possible more tedious. Indeed his abuse of dialogue is unpardonable. Like Balzac, also, he cares nothing for style, apparently knows nothing of style except the excellent rule of directness. He employs habitually in the body of his text the cant of any trade with which he is dealing. He thinks "individual" a synonym for "man"; such phrases as these are frequent: "salable art feature," "society man," "as low as could possibly be figured," "Eugene 'stated' to Colfax," "exclusive restaurant," "he must behave himself," "a record price." Several of the characters talk like muckers; not one has the speech of a gentleman. Mr. Dreiser seems to have acquired about all that a brilliant man can acquire except taste. (New York: John Lane Company, \$1.50 net.)

### INDOORS AND OUT

GOOD TASTE IN HOME FURNISHING, by MAUD ANN SELL and HENRY BLACKMAN SELL, provides

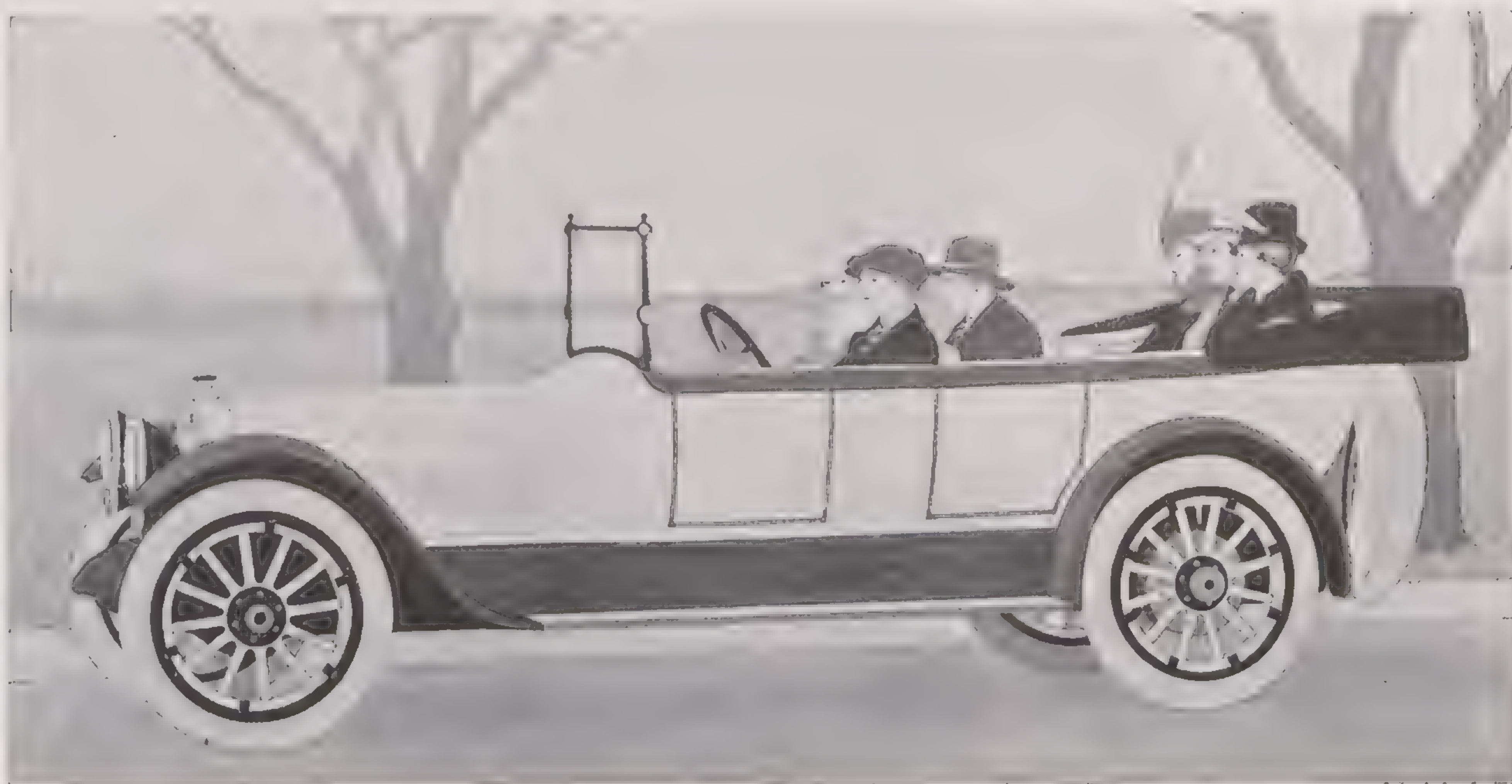
restrained and modestly administered advice for persons maintaining homes that are neither hovels nor palaces. The authors have made their book small, have illustrated it with a few, well-executed drawings, not with those frosty photographs of interiors so common in such books, and have laid down a few clear and simple rules that any one may understand. One of the most helpful things in the book is the diagram intended to show how secondary and other colors are derived from the primary colors. Throughout the whole book the counsel is simplicity. Walls, floors, hangings, carpeting, lighting, furnishing, and whatever else has to do with making a house or a room homelike and distinguished are discussed briefly but sufficiently. The chapter on lighting is one of the best in the book, though it would have been better for a specific warning against high lights in a library or living-room of moderate size, or indeed, in a dining-room. There are some axioms of decoration, laid down with arrogance, that should be helpful to the untaught in such matters, and the brief rules quoted from William Morris, though now forty years old, are mainly sound. (New York: John Lane Company, \$1.25 net.)

PRINCIPLES OF FLORICULTURE, by PROFESSOR EDWARD A. WHITE, of Cornell University, although primarily designed for a textbook especially suited to the higher schools, where young men and women learn to be professional floriculturists, has much of value for the simple amateur flower gardener. Professor White's definitions, of course, will not interest the amateur, and if the truth must be told, some of his pictorial illustrations can hardly interest or instruct anybody. What he has to say of soils, however, of cultural methods, of plant enemies and diseases, of managing greenhouses and cold frames, of propagation by seed, cutting, and other means, of the proper treatment for special kinds of plants such as pinks, chrysanthemums, and violets, of hardy plants and their adaptation for forcing, and of plant structure will be helpful to all who garden for themselves. The amateur, of course, will hardly care for Professor White's detailed discussion of commercial flower growing, but that does not take up a very large number of his nearly five hundred pages. This work is one in the "Rural Textbook Series," edited by the widely famous Professor L. H. Bailey. (New York: The Macmillan Company, \$1.75 net.)

THE HUNTING WASPS, by J. HENRI FABRE, translated by Alexander Teixeira de Mattos, is another volume in the projected full set of the works of the delightful French naturalist who died recently at the age of ninety-two. This volume, like others of the same author translated by Mr. de Mattos, has rare charm, a delicious humor, and a vast deal of recorded minute observation. The translation is done in excellent idiomatic English, but its very excellence makes one long to see the original, for M. Fabre's matter and manner are just such as crave the peculiar felicity of the French. In this volume M. Fabre tells of his patient investigations into the curious process whereby the hunting wasps manage to preserve as food for their offspring certain insects that live on for long periods in a state of suspended animation. His ingenuity was equal to his patience and his method of relating his adventures is engaging almost beyond belief. Instinct is a pet subject with M. Fabre, and here, as elsewhere, he eagerly insists that it is an utterly different thing from human reason. Another favorite topic with him, the homing instinct, has a special chapter. (Continued on page 84)



# WINTON SIX



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**S**TREETS are filled with cars of monotonous similarity. Many an owner identifies his own car by checking up the license number. ⚡ Traffic is a double stream of ordinary blacks and greens. ⚡ At rare intervals, in cheerful contrast, the dull monotony is relieved by a distinctly individual car. ⚡ Its owner has chosen a "different" design: its harmonious colors reflect excellent personal taste. ⚡ Passersby take note. ⚡ They turn for a second longing look. ⚡ For they are human beings and they love the beautiful. ⚡ They recognize at sight that this is not merely anybody's car; it is personal property; it belongs to a real person.

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CLEAR AS A BELL

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THE Wooden Sound Chamber of the Sonora is of exquisite manufacture, perfect in design and skillful in workmanship. It is built with the same care and thought as a fine violin.

It is responsible more than any other one feature for the wonderful mellow tone for which the Sonora was given Highest Award and a Gold Medal at the Panama-Pacific Exposition, and the only phonograph to be so honored.


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Call on the Sonora dealer in your town and he will gladly demonstrate the superiority of Sonora Phonographs, and you will learn *why* the Sonora is the best.

The Motor Meter on our Invincible shows when it is necessary to rewind; an exclusive Sonora feature. Send for illustrated booklet

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*Invincible*  
\$300.00



## WHAT THEY READ

(Continued from page 82)

So has his ascent of a mountain in the south of France. From his account of the delicious luncheon provided for this occasion, one would like to have picnicked with M. Fabre. These rare volumes of a man who passed the greater part of a long life in obscurity and what most professional men of even moderate means would call poverty, are a living monument to the delightful quality of Gallic genius. Here is no mere dry record of observed facts and derived theories, but the gayest and most charming account of the naturalist's studies, strictly and carefully scientific yet never for an instant dull, a book to instruct the learned and at the same time to delight the technically untaught. (New York: Dodd, Mead & Company, \$1.50 net.)

### REMINISCENCES OF ROYAL COURTS

COURT LIFE FROM WITHIN, by H. R. H., THE INFANTA EULALIA OF SPAIN, gives the world something that it has never before had, a frank opinion of court life from a royal princess of democratic convictions, who in spite of them remains undiscredited before mankind and retains her right of entry to what common folk regard as the charmed royal circle. As the daughter of a queen, the sister of one king, the aunt of another, and the familiar friend of many living royalties in nearly all parts of Europe, the Infanta Eulalia knows whereof she speaks. By the way, it is a quaint juxtaposition, that of "Infanta" and "Eulalia," for the first means the "speechless one" and the second the "well spoken one." Eulalia must live up to the latter if one may judge from the clear, direct, and idiomatic English of her book, though it may have been written in French and thus owe its English virtues to a translator. Be that as it may, "Court Life from Within" is not only distinguished for unflagging interest from cover to cover, but for a genuine important significance.

Diplomatic considerations prevent the Infanta from telling us all she knows of some courts, and her criticisms are mainly directed toward those of her native Spain and her ancestral Austria. She sees in William of Germany the religious mystic, firmly convinced of his God-given right and duty to rule. Her account of visits to his court is full of interest, and if she permits herself no criticism of her host, she makes it plain enough that she has no sympathy with his present struggle and the ambitions that brought it upon Europe. Her admiration for the English, whether gentle or simple, is extremely strong, though she thinks the aristocracy and the upper classes generally have acquired a dangerous taste for luxury. Nothing in her book is more significant than her account of visits to the Russian Court, and her high hopes for the Czar as an enlightened ruler loving his people. Best of all she loves simple Norway, and its democratic royal family. She tells also of visiting the royal families of Sweden, Denmark, and Italy, of her travels in the United States more than twenty years ago, when she came

to like us well. She gives as her reason for living in Paris the belief that it is the most civilized capital of the world. The illustrations to the volume show interesting portraits of the author, two or three remarkable royal groups, and several lovely scenes. Such a book from the daughter of Isabella is little short of a miracle. (New York: Dodd, Mead & Company, \$2.50 net.)

THE ROYAL MARRIAGE MARKET OF EUROPE, by the PRINCESS CATHERINE RADZIWIŁŁ (Catherine Kolb-Danvin), handles a potentially scandalous subject without scandal, and with excellent taste. The author deals mainly with the living royalties: the Hapsburgs, notoriously "unlucky in love," the Hohenzollerns, rather famous for an almost bourgeois respectability in their marital relations. The Romanoffs, at times marital anarchists, the English royal family, as respectable as their German cousins, and nearly every royal family of note in Europe. It is notable that the Princess Radziwiłł gives a very different notion as to the first marriage of Alphonso XII of Spain from that given by his sister, the Infanta Eulalia, in her recent book. The Princess also devotes large space to the defense of the hapless Louise of Saxony, whom she admits to have been dreadfully foolish in the end, though earlier the victim of cruel and stupid conventions. The sorrows and romance of the late Empress of Austria are lightly touched upon, as is the fate of her son Rudolph. No royal house has had a larger crop of princely rebels against an intolerable and unnatural court etiquette and family tyranny than the Hapsburgs. In view of the astounding power suddenly developed by supposedly constitutional sovereigns in several of the Balkan states, the stories of royal marriages in Greece, Rumania, and Bulgaria are significant. The marriage of the present Italian king, we learn, was one of sentiment, as have been many royal marriages in the Scandinavian countries. (New York: Funk and Wagnalls Company, \$2 net.)



Courtesy of Funk and Wagnalls Company

The Grand Duchess Marie Adelaide of Luxembourg was twenty-one last June, the youngest sovereign and the richest heiress in Europe, and a great beauty. How she refused aggrandizement and met the German army in person is told in "The Royal Marriage Market of Europe"





Rub its cleansing  
antiseptic lather in!

A skin you love to touch

# Have you ever used a soap prepared by a skin specialist?

**I**F not, you do not know how beneficial a soap can be. For thirty years, John H. Woodbury made a constant study of the skin and its needs. He treated thousands of obstinate skin diseases; he made countless skin tests, always emphasizing to everyone who wanted to improve some condition of the skin the following big fact:

You can make your skin what you  
would love to have it

Your skin is changing every day! As the old skin dies, new skin forms in its place. *This is your opportunity.* Your complexion depends on how you take care of this new skin. You can keep this new skin so active that it cannot help taking on the greater clearness, freshness, and charm you want it to have. The best way to do this is by proper cleansing with a soap prepared to suit the nature of the skin.

It was to meet the need for such a soap that John H. Woodbury, out of his long experience, evolved the formula for Woodbury's Facial Soap. Begin now to get its benefits for your skin. Whatever condition is keeping your complexion from being beautiful it can be changed. Start the following Woodbury treatment tonight.

The most famous skin treatment  
ever formulated

Lather your washcloth well with Woodbury's Facial Soap and warm water. Apply it to your face and distribute the lather thoroughly. Now with the tips of your fingers work

For sale by dealers everywhere throughout the United States and Canada

this cleansing antiseptic lather into your skin, always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. Finish by rubbing your face for a few minutes with a piece of ice. Always be particular to dry your skin well.

Every day this treatment frees your skin of the tiny old dead particles. Then, it cleanses the pores, brings the blood to the surface and stimulates the small muscular fibres. It is very easy to use this treatment for a few days and then neglect it. But this will never make your skin what you would love to have it. Use the treatment *persistently* and in ten days or two weeks your skin should show a marked improvement—a promise of that greater clearness, freshness and charm which the daily use of Woodbury's will bring.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this "skin you love to touch" treatment. Get a cake today and begin tonight to get its benefit.

Send now for "week's size" cake

For 4c we will send a cake of Woodbury's Facial Soap large enough for a week of this famous skin treatment. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c, copy of the Woodbury Book "A Skin You Love to Touch" and samples of the Woodbury preparations. Write today. Address The Andrew Jergens Company, 823 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Ltd., 823 Sherbrooke St., Perth, Ont.





## AT THE GATEWAY OF THE GARDEN OF ALLAH

(Continued from page 55)

a little more—than in Paris. And why not? Algiers is one of the jumping-off places, but, after all, it is not Turkey nor near Turkey, and the duty on tobacco is most exorbitantly French. Our balcony overlooked the tennis-courts, and as we lay basking in the sunshine, the sounds of "wone loaf, loaf all" came floating to our ears, in the amusing patois in which foreigners call the English score. In the distance, along a flowery path of dalliance, a charming Frenchwoman picturesquely flaunted the danger signal of a flame-colored parasol, to play the very witches with a blasé English youth.

### TO BISKRA, AT TEN MILES AN HOUR

Fascinating as it was, Algiers was for us but the beginning, Biskra the goal; so, notwithstanding Berthe's bait of two duchesses, three lords, and counts innumerable as the sands of the sea, added to the doubtful pleasures of a day's motor trip to the desert town of Bou-Saâba, famous as the birthplace of the Ouled Nail dancing girls, we remained obdurate, and at the end of three days we roused our lazy senses to the degree of enthusiasm necessary to accomplish the trip to Constantine, the half-way house from Algiers to Biskra.

As the bird flies, the distance is but little over one hundred and twenty-five miles. To cover this by train, however, takes twelve hours, and on no account would I commit myself to a statement of even the approximate time required by motor. As the road, in addition to being execrable, passes over the Kabylia mountains through long stretches of uninhabited country, and the few shelters, by no means to be classified as hotels, are widely separated, a motor trip is not to be entered into unadvisedly or lightly, and for two women traveling under the scant protection of a maid, it was not for a moment to be thought of. Accordingly we bundled off by the early morning train—laden with sandwiches, thermos bottles, and tea-baskets, only to find that the express was a corridor train with a *vagon restaurant* and all the modern comforts, including the familiar red plush seats and white knitted tidies of the continental first-class compartment.

The first part of the route lay through a cactus-ridden countryside, bare, flat, uninteresting. Gradually, however, the roadbed changed and we began the ascent of the Kabylia mountains. Up and up, the train pushed its way, over great craggy rocks, to the tops of high peaks crowned by limitless plateaux covered with reddish brown furze. Now and again, scattered hamlets came into view, but for the most part, hour after hour, the only sign of life was a solitary bird hovering close to the earth, or a lone stork's nest perched high on the top of a dead tree. Occasionally, near the hamlets, majestically moving to and fro behind his ox-drawn plough, would be seen the patriarchal figure of an Arab clad in flowing mantles or a disconsolate shepherd, bare-legged, with turbaned head and sheepskin robe; other than this, nothing broke in upon the sense of space, great, limitless, unbounded space through which we sped.

### AT THE GATEWAY OF THE DESERT

Just at sundown, we drew up beside a wooden shack hardly to be dignified by the name of station. A sheik, his long blue burnoose thrown gracefully over his shoulder, and a French officer, dapper in full military regalia, alighted from the train; the latter stepped into a waiting motor, which moved slowly off, one wondered where. In the flat distance of the brown fields, silhouetted against the

pinkish purple of the sky, a mounted Arab stood as if a conscious part of the picture, then galloped off in a whirl of flying robes and streaming mane and tail. With the sinking of the sun, the air turned very chill and darkness soon shut out the landscape, so we dozed peacefully until the jolting of the train and the appearance of Berthe at the door announced our arrival at Constantine.

The trip from Constantine to Biskra, whether by train or motor, is tiring. By train it is, in point of time, but eight hours; in feelings—eternity. The country supposedly abounds in fields of corn and other agricultural products, but the only products noticeable were dogs and Bedouin children, until El Kantara was reached. This town lies at the gateway of the desert; from here, the Atlas mountains converge until they almost meet, and beyond this narrowest of openings, lies the desert. At El Kantara, it is as though nature, still contending against the inevitable sands beyond, here at the very edge of the extinction of all vegetation, made one last glorious struggle. The result is a perfect orgy of verdure, and standing in the midst of it, one looks out through the opening in the mountains—kicked apart, so legend says in some infinite past by Hercules in one of his rages—towards the grayness, the vastness of the illimitable desert.

All this, unfortunately, was quite lost upon us until later, for two very good reasons. One was that we were half frozen and the other that by the time our train had haltingly puffed its way into the station, El Kantara was enveloped in night. It was not until the return trip that we glimpsed these wonders, and saw the great mirage-like salt lakes.

### AT THE GARDEN OF ALLAH

Biskra is one of the rare spots on the face of the earth which successfully lives up to its reputation. In view of the fact that it is known to the Arabs as the "Queen of the Desert," and to the reading public as the scene of Robert Hichens's vivid novel, "The Garden of Allah," this is no small achievement. Civilization, to be sure, has now invaded its portals, and already comfortable hotels and auto busses are a part of the life of the place. They are but an extraneous part, however, let that be said at once, for as we stood on the station platform looking out on the endless flatness before us and back at the high wall of mountains which rose precipitously behind, we felt like outcasts from the world. It was almost as though we were peering into the hand of the Almighty, and watching his methods of creation. To be able to assist at such a primordial operation, yet at the same time enjoy the luxury of French cooking, private bath, and electric light, is—perhaps anomalous—but none the less acceptable for that.

The first few days of our sojourn were, of course, given over to the business of sight-seeing, partly from a desire to get it over with, and partly from a certain justifiable curiosity. It was an experience worth having, for example, to climb to the top of the tower of the Hotel Royal at sunset, and standing there, as Domini stood, gaze off into the depths of an unknowable expanse, colored on the mountains by the afterglow of the sunset to a wonderful golden brown changing to pinkish mauves and over the desert to a strange, intangible, blue purple.

But this is anticipating; our first day, far from beginning with the sunset, began most energetically with the sunrise. This was not due to any volition of our own, however, but to the persistent efforts of a donkey beneath our windows, braying forth the news that market day was

(Continued on page 88)



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# Gage

## GAGE HATS

For Sale by the Leading  
Retailers Everywhere

### GABRIELLE

This close fitting turban is made of a lustrous black braid combined with dark blue velvet ribbon. It is adapted for either street or dress wear. The cluster of tinted roses on the crown adds an essential element of color to a very stylish hat.



### ROXANE

The Roxane Turban is shown here in a combination of black satin braid with maline. The drooping collar effect on the crown and the high maline plume make possible its use for afternoon reception, as well as for a very dressy street hat.



### NAVARRE

The desirable height of the Navarre is obtained by the artistic use of ribbon loops. The soft dull finished black braid of the hat harmonizes with the finish of the ribbon, and a small cluster of imported flowers gives the touch of color which is essential.



### CHARMANT

The striking and original lines of the Charmant are emphasized by the combination of a high lustre bead band with the lusterless French crepe. A quill in metallic colors harmonizes with the bright red of the balance of the hat.



### FETE CHAMPETRE

This is an attractive, generally becoming, and extremely stylish street hat, in which the dark brown Duchess satin is shown in combination with the same shade of hemp and isere braid. The jaunty pompon which is so effective is of clipped coque feathers.



# Gage Brothers & Co.

Chicago

New York

Paris



## AT THE GATEWAY OF THE GARDEN OF ALLAH

(Continued from page 86)

at hand. Now market day is one of the events in Biskra, as race day is another, for it is on these occasions that the varied types of desert folk may be seen over this border of civilization. Hurriedly dressing, therefore, we ran down stairs and vainly attempted to run the gauntlet of the dozen Arab guides at the doorway.

"Impossible for madame to go alone," said the good-natured concierge. "A guide must be taken, if only to keep off the beggars."

"Very well," said Anne, "but let him understand that he is not to speak unless spoken to, and not to offer explanations unless they are requested."

"*Ces dames ne veulent pas qu'on les parle,*" repeated the obedient concierge impressively, and our one-eyed guide (a peculiarity of the guides of these parts) led the way in silence.

The market, which is on one of the side streets, occupies a large square courtyard, surrounded by a low arcade. As we neared the spot, discordant shrieks mingling with the clash of metals, the braying of donkeys, the squealing of pigs, and the raucous voice of the camel greeted us.

"The calm of the infinite," murmured Anne, and we struggled in, past crouching camels, kicking donkeys, and Arabs squatting behind their piles of merchandise. And such merchandise! Fruits of the desert—dates, mandarins, strange looking beans—beads, bracelets, anklets, sands by which to tell fortunes, cheap perfumes, cheaper printed cotton goods, and lizards both alive and stuffed.

"*C'est joli,*" said Madjed le Taib, the guide, when questioned as to the purpose of these last, "*dans un salon, c'est joli.*"

By the time we had made the rounds of the different booths, it was nearly noon, the sun was blazing, and as both our energy and our interest were exhausted we decided to rest until night and then see the cafés and the dancing girls.

### THE STREET OF THE DANCING GIRLS

Both by day and by night, the street of the dancing girls is one of the busiest thoroughfares in Biskra. The tiny houses, with their toy staircases, and tinier balconies, looking all too small to support the weight of the numberless houris who crowd them, have a fantastic appearance, which is further accentuated at night, when each is festooned with bright colored paper lanterns.

It was after nine when we stepped forth with Madjed, who, according to instructions, was still silent as the tomb, and walked along the lighted streets, led to our destination by the sound of tom-toms. The place was crowded, but we entered boldly, pushing our way through the funnel shaped entrance to the seats reserved for strangers at the extreme end, near the raised benches of the dancing girls and the musicians. As we sat down, small tables, covered with bright scarlet handkerchiefs embroidered in gold, sprang up as though by magic before us. Tea was served in small cordial glasses and coffee in Turkish cups. In the space in front, hardly three feet wide, a girl was dancing—a fascinating little creature in pale yellow brocade. With her head, her arms, her hands, she danced, scarcely moving from one spot, now beckoning, now repelling, with the intensity, the audacity, and the shyness of the women of the desert.

As she sat down, a pompous man in baggy blue trousers, short coat embroidered in silver, and white turban appeared, ordered all tables to be removed, and took his place in the middle of the floor, while the audience fixed its eyes upon him. "*C'est le premier danseur du sabre,*" advanced Madjed.

High above his head, the dancer swung his naked blade, darting forward, backward, sidewise, with the utmost disregard for the safety of the onlookers, who, save for ourselves, seemed no whit concerned. Suddenly he lunged in our direction, missed the tips of our noses by but an inch, bowed, smiled, and passed the hat. It was then that we understood the prevalence of the one-eyed variety of man in Biskra and elsewhere throughout Algeria.

### THE GARDENS OF BISKRA

On the day following, we started for the famous gardens, the prototype of the gardens of Count Anteoni, which are hardly a five minutes' walk from the hotel, down the main street and out on the great desert road which leads to the city of Touggourt. Turning to the left, we made a short circuit through the negro village, which consists of a single wide crooked street, in the middle of which centers the entire life of the village. The houses, one-storied mud huts, with thatched roofs and usually without windows, fairly teem with people. Leaving the village we turned again toward the desert road, and met on our way a picturesque group of Bedouin girls, in bright red and blue garments.

Arrived at the gardens, we found them concealed, as is everything else in this region, behind high mud walls. Two small, flat-roofed, white houses flank the main gateway. These are the keepers' lodges, and in one of them four Arabs were lying stretched out full length in the perfect enjoyment of unearned rest. One of them rose lazily, smiled, extended his hand for the entrance fee, and admitted us to paradise. A veritable one it was, for as the gate closed we found ourselves at once in the heart of an impenetrable forest, but a forest laid out in broad walks and impenetrable only in the thickness and the denseness of its foliage. Following one of the paths through devious turnings and twistings, we arrived at a large circular clearing used as a cool inviting salon for tea. The circular walls were formed by the thickly massed foliage of the date palm, the magnolia, and the eucalyptus, against the dark green of which the white wicker furniture stood out in agreeable contrast.

At the extreme edge of the garden, approached by one of the wide, well-kept avenues, is the main house. This, like the other detached buildings, is creamy in color and is covered with vines and bougainvillea. From the side of the house runs a long terrace, whence may be obtained the first real glimpse, or at all events the first real feeling, of the desert. For the first moment, this feeling may be one of disappointment. In the first place, the sand, which starts at the foot of the terrace, is not sand but earth of a reddish hue and in it, contrary to expectations, grow many things—desert fruit, the *coquelicots* which, though they look like melons, are sour and unpalatable, and several varieties of coarse weedy grass.

Gradually, however, as one gazes out over the great sweep of sands toward the broad horizon, the eye becomes accustomed to the monotony, and hundreds of forms not visible before appear. Far away a caravan may be detected, its long train of camels laden with desert produce, and nearer may be seen men of the desert ambling along in their loose tireless gait. Nearer at hand, though still hardly discernible, may be seen the tents of a Bedouin encampment. Then, to the intent gaze, smaller shapes appear, move, and vanish—men, pigs, donkeys, and solitary camels, until at last the ever-changing life of the desert lies before one, with all the irresistible challenge of its unconquerable wastes.



A decided novelty a long coat having the charm of the so popular one piece dress and can be worn as such or as an outside garment.

Is made in serges, jersey fabrics, combinations of plaid or checked materials trimmed in plain silk of all kinds.

# Stein & Blaine

Furriers and Ladies' Tailors

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Fig. 1  
\$30.00



Fig. 2  
\$25.00

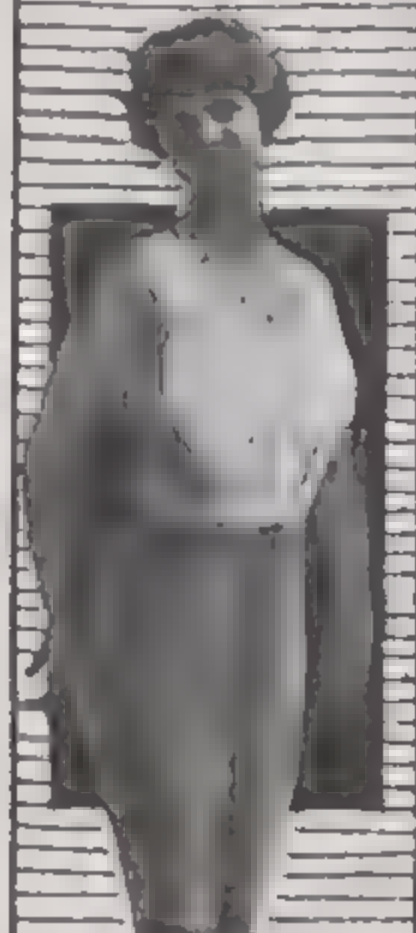


Fig. 3  
\$20.00



Fig. 4  
\$20.00



Fig. 14  
\$5.00

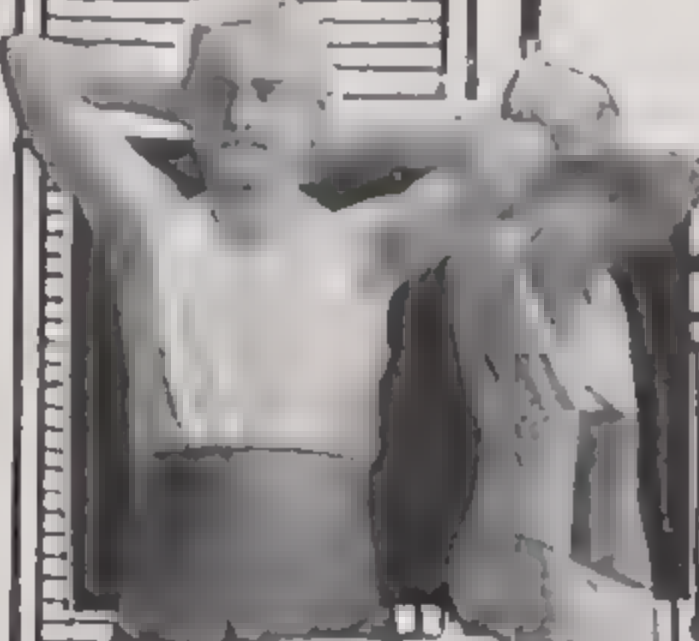


Fig. 16  
\$6 & \$12



No. 1  
4 1/2 x 6 1/2 ins.  
\$1.00



No. 2 7x10 ins.  
\$2.00

Fig. 15  
Brassiere  
\$6.00

## Dr. Jeanne Walter's FAMOUS RUBBER REDUCING GARMENTS for Men and Women

THESE garments have given comfort, health and a fashionable figure to thousands. You can reduce your flesh by wearing one a few hours a day or at night. This reduction is accomplished by perspiration which has long been recognized as the only safe and quick way to reduce.

### FOR WOMEN

Chin Reducer, Fig. 4	\$2.00
Neck and Chin Reducer, Fig. 9	3.00
Bust Reducer, Fig. 14	5.00
Brassiere, Fig. 15	6.00
Abdominal Reducer, Fig. 10	6.00
Athletic Garments Figs. 12 and 13	\$11.00 and \$12.00
Also Union Suits, Stockings, Jackets, etc., as illustrated.	

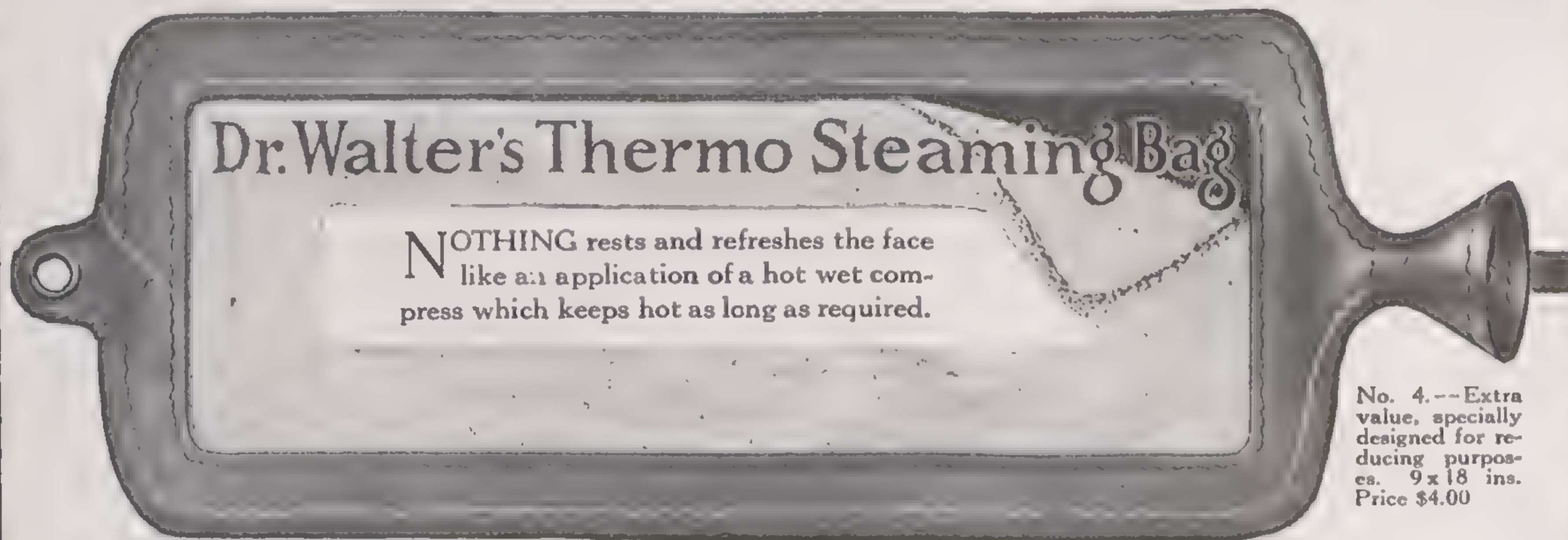
### FOR MEN

Belt of all Rubber with Lacing, Fig. 16	\$12.00
Belt with Lighter Weight Rubber and Coutil Back with Lacing, Fig. 16	6.00
Athletic Pants (ready-made), Fig. 13	11.00
Athletic Coat, without Sleeves \$11.00, with Sleeves Fig. 12	12.00
Coat and Pants to Measure, each	25.00
Jockeys' Riding Suits	45.00

Jockeys have been using my rubber garments for reducing for 10 years with great success. They are endorsed by leading physicians. Are invaluable for those suffering from rheumatism. If you desire to reduce without dieting or impairing your health, or weakening yourself, write me in confidence stating where you desire to reduce.

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Philadelphia Representative: Miss Mary Kammerer, 1029 Walnut Street



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NOTHING rests and refreshes the face like an application of a hot wet compress which keeps hot as long as required.

No. 4.--Extra value, specially designed for reducing purposes. 9x18 ins. Price \$4.00

### A New and Easy Way to Steam the Face or Any Other Part of the Body

STEAMING is the improved method of cleansing and beautifying the skin; it tones up the facial muscles, clears

the complexion of blackheads, pimples and other impurities, and restores a fresh youthful complexion. It is invaluable for the sick room. It is an every day necessity. An application of a good hot wet compress will relieve pain or congestion almost instantly from any part of the body.

WHY buy an ordinary hot water bag when you can have the new steaming process with it for practically the same price.



No. 3. \$3.00  
8x11 ins.



No. 5. \$3.00  
5x17 inches



Fig. 5  
\$12.00



Fig. 7  
\$12.00



Fig. 8  
\$25.00



Fig. 9  
\$15.00



Fig. 10  
\$6.00

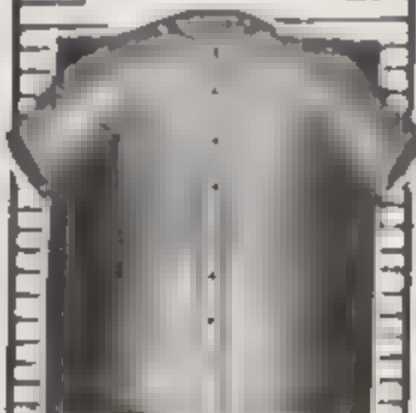


Fig. 12. \$12.



Fig. 13. \$11



## Dress Cottons Linens, Shirtings, etc. For Spring & Summer, 1916

We take pride in the fact that although the European War has greatly curtailed the im-



portation of foreign fabrics, we have been able to gather together the most exclusive and comprehensive assortment now displayed in New York. The collection includes many new and modish color combinations.

**Imported Handkerchief Linens**—A fine sheer quality of Linen, shown in a number of smart designs, Stripes, Checks, Coin Spots and two-tone effects, 36 inches wide at 85c.

yard. And the same quality in a complete range of new plain colorings, 36 inches wide at 75c. yard.

**Skirting Fabrics**—White grounds with colored Woven Awning Stripes, the smartest fabric for Sport Skirts, 40 to 45 inches, 95c., \$1.25, 1.50, 1.75 yard.

**"Linen Eponge"**—This is one of the most popular of fabrics, White and all shades in three widths, 36, 45 and 54 inches wide, \$1.00, 1.25 and 1.50 yard.

**Imported Voiles**—Fine sheer quality in upwards of 100 new designs, White ground with colored Spots, Stripes, Checks, large and small floral effects, 40 inches wide, special at 65c. yard.

**"Pikella"**—A new French fabric resembling a fine corded Pique, White with colored Stripes or Checks, the season's newest Fabric, 32 inches at \$1.25 yard.

**French Voiles and Marquisettes**—White grounds or colored grounds, woven color Stripes, Checks, Plaids, very smart. 40 inches, 75c. to \$1.75 yard.

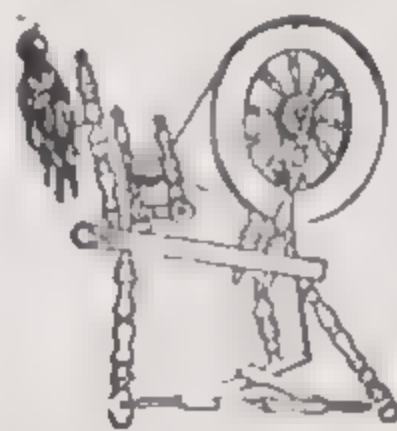
**White Skirting Fabrics** in a big range of new weaves. Cords, Checks, Oxfords, Corduroys, Whipchords, Bengalines, etc., 50c. to \$2.25 yard.

**Shirtings, Silks, Flannels**—Special attention is given to this department wherein we carry a complete stock at all times, of Madras Shirtings, French Percales, Imported Cheviots, Spunzyk, Japanese Habutai Wash Silks, Peau de Crepe and all the other fabrics now in vogue.

*Samples of any of these lines mailed on request.*

**James McCutcheon  
& Co.**

**Fifth Avenue  
34th & 33d Streets, N. Y.**



*Reg. Trade Mark*



*As if to carry out the old adage that "appearance is half the battle," the bottles which to-day hold delicious perfumes are themselves works of art*

## ON HER DRESSING-TABLE

THE shadow of the great war hangs heavy over the French house from which came the three perfumes illustrated on this page. The head of this house was one of the first to answer the call to arms, and one of the first to be wounded. When home on sick leave; his attention turned back to his perfumes; but wounds heal and France needs men, so soon the great factory was again without its *maître*. But his temporary presence had started new lines of work, and the factory could go on blending the new scents which he had blended and pouring them into bottles no less lovely than their contents.

### LIKE PERFUME, LIKE BOTTLE

The perfume in the bottle on the left of the tall flacon takes its name of "Bluet" from the cornflower, and its odor is as refreshing as the glorious blue color of the flower—an odor sweet but not heavy. The bottle is one of those made at Baccarat, and is carved at each of the four corners into the semblance of a cornflower stalk. In its blue-lined case, which is covered with cream-colored India raw silk, it is priced at \$7.50.

Also the work of the glass-makers of Baccarat is the pyramid bottle at the right, which is filled with an iris perfume of a fragrance which suggests Florentine orris root, yet is subtly different from it. A tan box with a lavender satin lining holds this triangle-shaped bottle, and the price is \$5.

The palm of distinction may well be awarded the Russian eau de Cologne, which stands in well-balanced height in the middle of the group at the top of this page. The odor of this toilet-water is somewhat sweeter than that peculiar to the familiar eau de Cologne. In the size shown here, the price is \$2, but the cologne may be had in similar bottles ranging, according to size, from \$1.25 to \$10 each.

Not shown on this page, but worthy of feminine attention, is a cleverly carved bottle containing Hindoo amber, a rare scent which usually commands an unusual price, but which, in this instance, may be purchased for \$5 a bottle.

Another French house has brought over still another new perfume. This new creation is priced at \$5 a bottle. An exquisite perfume made by the same firm seems to combine odors gathered in a field of mixed flowers and the aroma of a jar of

rare eastern oils. This perfume in a cut-glass bottle, with silver gilded cap, is priced at \$3.10 for the one-ounce bottle, and at \$5 for the two-ounce size.

A perfume of appealing and distinctive sweetness comes from a shop which specializes in the necessities of the boudoir, be they lacy and exquisite garments or equally perfect toilet accessories. This new perfume is an exclusive offering of this shop; it comes in a short, flat, but pleasing bottle in a pretty carton, at \$7.95.

A new, if somewhat fantastic, effect appears in a bottle broad of base and tapering gracefully to the top; raised in the glass around the slender body of the bottle, is twined a salamander, its head lifted towards the stopper upon which rests a tiny fly. The perfume is of amber color and very sweet; the price is \$10.

Leaving perfumes for the more practical needs of the toilet, attention may be turned to the bath salts or other ingredients to soften the water for the face and for the bath—a prime necessity for all times, but especially for traveling.

### CRYSTALS AND POWDER PUFFS

An old established firm, which is identified with London as well as Paris, is noted for the excellence of its bath crystals, which come in all odors. The lemon verbena is one of the most satisfactory perfumes for bath crystals, for it has a crisp freshness of odor, which is satisfying and lasting, yet not insistent. These crystals, in bottles of generous size, are priced at from \$1.80 to \$9.75, according to size.

Powder is as great a necessity as perfume to the modern woman and a miniature box of powder is her constant companion. The Parisienne woman makes the use of the puff an art, the purse-puff in her hands is a dangerous implement of coquetry. These miniature puffs, filled with face powder and sealed in small tissue envelopes daintily perfumed, are hygienic as well as easy to carry, for the puffs are small and a half a dozen at a time may conveniently be carried in the vanity bag. The price of a box of such puffs is \$2.90.

*Note.*—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



# Crème Lady Mary



## In the Danube Blue Jar

A tempting potpourri of Youth and Beauty — the finest of French crème and the sweetest French flowers blended by the master hand of Vivaudou.

*The beautiful Danube Blue jar itself is well worth having on your dressing table—and because it is round inside, too, your fingers can reach every last bit of the Crème.*

Crème Lady Mary 50c; Face Powder 50c; Extract \$1.50; Toilet Water \$1.50; Talcum 50c; Sachet \$1.00

*Send 15c to Vivaudou, Dept. L, Times Building, New York for a sample of Lady Mary Extract in a finely wrought miniature bottle.*

PARIS

VIVAUDOU

NEW YORK



## DISTINCTIVE SERVICE FOR UNFAMILIAR MENUS

(Continued from page 6r)

The roast duckling, Scheherezade, is the *pièce de résistance* of the dinner. It is roasted in the usual fashion, with plenty of stuffing made with aromatic herbs, including a bit of basil, but the sauce, which is made in the pan, is flavored with pineapple juice, and slices of thick Hawaiian pineapple are placed all around the silver platter on which the duckling is served. This dish is similar to roast duckling, bigarade, in which oranges are used instead of pineapple. The *salade Alma* accompanies the roast duckling, which will prove a delectable surprise, for who but Lattard would ever presume to join duckling and pineapple? The salad is also a novelty and is made of alternate slices of orange and grapefruit, arranged on a crisp heart of romaine, decorated with peeled white grapes, and served with a paprika dressing in which orange juice is used with the olive oil, in place of vinegar.

A stag dinner recently given at the Plaza by some famous Metropolitan epicures presented the novelty of "*Couronne de Cœurs de Sole, Délices*," which was contrived by Lattard especially for this occasion. Filets of sole were cut carefully in heart shape and were, after being poached in bouillon, arranged in a circle on a round silver platter. The sauce which covered them was made from cider, thickened with butter and yolks of eggs. The filets were masked in this sauce, and around the edge of each was piped a border of the same sauce colored a delicate pink, so that the effect was that of a

circle of pink-outlined hearts. All around the filets were arranged alternate circles of lozenge-shaped potatoes and cucumbers.

The entire menu of this dinner is well worth noting. It was as follows:

Greenbrier Cocktails  
Huitres, Smith Island  
Couronne de Cœurs de Sole, Délices  
Canard Special  
Hominy Frit      Somp  
Gelée Guava  
Pommes Douces Flamboyantes  
Petits Cœurs de Céleri  
Jambon de Virginie, Redmond  
Salade Délicieuse  
Crêpes Suzette  
Café  
Pommery and Greno, Extra Sec  
Magnums 1893

Another menu suitable for a formal occasion of this month, would be:

Oysters, Remick  
Mock Turtle Soup, Oloroso  
Celery Hearts      Salted Nuts      Olives  
Grilled Pompano  
Noisettes of Sweetbreads, Braisées  
French Peas  
Squab Chicken in Casserole, Polonaise  
Salade Albert  
Coupe Esmeralda  
Petits Fours  
Café

## HOW THE MODE WILL BE CHECKED

(Continued from page 69)

cloth, and is trimmed with soutache braid, which is again quite persistently bidding for favor. This model is quite typical of the new silhouette. It shows a skirt of slightly increased fulness and a coat—or jacket, it could be more properly called—that fits closely to the waist and flares from there in a short peplum. Domino checked cloth in a shade called "grape juice," or in a midnight blue, or in a tan in a neutral tint named "new-ton" will be especially desirable for such plain tailored suits of the spring.

But all the checks are by no means so conservative. The "gloveskin check," the small check illustrated at the upper right on page 69, is a particularly happy choice for the fabric of the first spring walking suit. Not only is the check of this cloth conservative, but the colorings in which it comes are delightful. A tan and black check, for instance, has a trim tailored look which is particularly good for February, when the winter suits first look too heavy. Equally good combinations are green and black, blue and black, and a red and black check which gives a wine colored tone.

### CHECKS NOT TOO CONSPICUOUS

Rather larger than the gloveskin check is the "cricket cloth check," which is not illustrated here. This may be used in suits, but it would answer better, perhaps, for motor coats. This check shows various good combinations in black and blue and in black and green, all of which are in good taste and not at all con-

spicuous. "Chéruit checks," one of which is shown in the broad check at the upper left on page 69, show a solid color crossed by a narrow intermittent stripe. The effect is of a broad check which is not too conspicuous for suits or even for a plain tailored dress. The colors of the Chéruit checks are conservative; dark blue is crossed by a lighter blue stripe, or black is crossed by a gray stripe.

### AND THERE ARE MORE STRIKING CHECKS

The "domino plaids" in white with a stripe of color, one of which is shown at the extreme upper right on page 69, show a rather large check. These would answer well for linings, or for coats for country wear, as they are of a decided character. Castor, blue, brown, black, and green are all to be found checking a white ground.

"Star checks" one of which appears at the extreme upper left on page 69, and "polonaise check," as shown in the upper part of the drawing at the lower right on page 69 are distinctly for top-coats. These come in black and white and are quite different from the usual checks. The black and white effect of the polonaise check is relieved by a spot of color at intervals. This spot may be green, red, or blue, and the effect of the fabric is a striking novelty. The rather conspicuous check shown in the drawing in the middle of page 69 comes in a variety of colors, and is best adapted for motor coats.



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NEW YORK



Two photographs © by Mishkin

*Josef Hofmann, whose youthful fame has increased with each succeeding year, will give a piano recital in Carnegie Hall, on January 29*

## M U S I C

### Calendar

#### FEBRUARY 1 TO FEBRUARY 15

**Metropolitan Opera House**, opera by the Metropolitan Opera Company, every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

**Brooklyn Academy of Music**, opera by the Metropolitan Opera Company, every other Tuesday evening.

#### JANUARY 17 TO JANUARY 31

**Century Opera House**, performances by the Ballet Russe of Serge de Diaghileff, every evening and on Saturday afternoons.

#### TUESDAY, FEBRUARY 1

**Carnegie Hall**, 8:15 p. m., joint recital, Anna Fitzui, soprano, and Hugh Allan, baritone.

#### THURSDAY, FEBRUARY 3

**Carnegie Hall**, 8:15 p. m., symphony concert, People's Symphony Concert Society.

#### FRIDAY, FEBRUARY 4

**Carnegie Hall**, 2:30 p. m., symphony concert, Philharmonic Society.

#### SATURDAY, FEBRUARY 5

**Carnegie Hall**, 3 p. m., fourth Symphony Concert for Young People, Symphony Society; 8:15 p. m., symphony concert, Philharmonic Society.

#### THURSDAY, FEBRUARY 10

**Carnegie Hall**, 8:15 p. m., symphony concert, Philharmonic Society.

#### FRIDAY, FEBRUARY 11

**Hotel Biltmore**, 11 a. m., seventh Friday Morning Musicales.

#### SATURDAY, FEBRUARY 12

**Carnegie Hall**, 2:30 p. m. violin recital, Mischa Elman.

#### TUESDAY, FEBRUARY 15

**Aeolian Hall**, 2:30 p. m., piano recital, Yolanda Merö.

#### SATURDAY, FEBRUARY 19

**Carnegie Hall**, 8:15 p. m., symphony concert, Russian Symphony Orchestra.

#### SUNDAY, FEBRUARY 20

**Aeolian Hall**, 3 p. m., piano recital, Leopold Godowsky.

#### THURSDAY, FEBRUARY 24

**Aeolian Hall**, 3 p. m., piano recital, Ossip Gabrilowitsch.

#### FRIDAY, FEBRUARY 25

**Hotel Biltmore**, 11 p. m., last Friday Morning Musicales.

#### SATURDAY, FEBRUARY 26

**Carnegie Hall**, 3 p. m., fifth Symphony Concert for Young People, Symphony Society; 8:15 p. m., symphony concert, Minneapolis Symphony Orchestra.

#### FRIDAY, MARCH 3

**Carnegie Hall**, 2:30 p. m., symphony concert, Philharmonic Society.

#### TUESDAY, MARCH 7

**Carnegie Hall**, 8:15 p. m., concert, Schola Cantorum.

### Music Notes

**G**ERALDINE FARRAR'S return to the Metropolitan Opera field is being eagerly awaited by those who feel that an infusion of new vigor is needed in the present régime to stimulate interest in grand opera and to keep the musical spotlight directly upon the doors accustomed to it.  
(Continued on page 96)



*The clear soprano voice of Anna Case makes her one of the favorites at Sunday concerts at the Metropolitan Opera House*



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MILLINERY, GOWNS, WRAPS AND NOVELTIES

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*Originators of the Middy Blouse*



(Continued from page 94)



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With Frieda Hempel and Marguerite Matzenauer making their final bows at the expiration of their half year contracts, and Mlle. Bori and Mme. Zarska constantly indisposed, the outlook for the coming weeks seems dull indeed; however, there is great promise in the proposed reunion of Homer, Farrar, and Destinn, supplemented by the advent of the new Spanish coloratura, Marie Barrientos, who is fast winning her way into public favor. The singers who are leaving the Metropolitan all plan to enter the concert field immediately upon leaving the opera house, and by spring a bevy of songbirds will have migrated to various parts of the country.

A soprano who has recently been added to the Metropolitan roll is Anna Fitzui, an American singer, who has signed a contract for leading parts for next year. Miss Fitzui won no small amount of fame during her several years' residence abroad. Her debut was made in Rimini, in 1911, as Elsa in "Lohengrin." The success that followed this appearance attracted the attention of Montemezzi, the composer of "L'Amore dei Tre Re," who asked her to create the rôle of Flora at its première in 1914, at the San Carlo in Naples. After this, she gave many creditable performances at the Costanzi Theatre in Rome, in Palermo, in Barcelona, and at the Royal Opera in Madrid, where she sang for two seasons. Miss Fitzui appeared at one of the recent Biltmore musicales, and her brilliant lyric voice and admirable stage presence won for her decided favor from discriminating critics. She will give a joint recital with Hugh Allan, the well-known baritone, in Carnegie Hall, on February 1.

#### CONCERTS OLD AND NEW

Julia Culp, the eminent Dutch soprano, whose lieder singing is purest art, so impeccable that she is the inspiration of layman and artist alike, gave a widely varied program at her recent concert in Carnegie Hall. New beauties of phrasing and shading appeared in this recital, and disclosures of rare charm in the



A recent acquisition on the Metropolitan Opera staff is Anna Fitzui, an American soprano, who will sing at Carnegie Hall on February 1, in joint recital with Hugh Allan, baritone

matter of pianissimos delightfully given, with admirable breath control. At the close of the program, constant recalls were rewarded with a few Brahms songs that were perhaps the most finely rendered of the entire afternoon's offerings.

The New York Chamber Music Society, consisting of pianists and players of wood-wind and string instruments, gave the first concert of its subscription series at Aeolian Hall a few nights before Christmas, and attracted a large and unusually distinguished audience. The personnel of the organization is composed of musicians long identified with ensemble music, and Carolyn Beebe, the pianist, is the instigator and leading spirit of it. There seemed complete sympathy in the work of these artists, and their ensemble was excellent, as was evidenced in the incisiveness of rhythm and balance of tone. There is much need, in the often stereotyped calendar of winter concerts, for music of this nature, and it is to be hoped that these concerts will become an established institution.

The Biltmore Musicales have been unusually happy this season in the selection of artists. The seventh concert, on February 11, will include Paderewski, Mme. Frances Alda, and Albert Spalding, while the following and last concert, February 25, will be a costume recital by Lucrezia Bori, soprano of the Metropolitan Opera Company; Andrea de Seguro, basso; Rosina Galli, première danseuse; Beatrice de Holthoir, French diseuse; and Mary Warfel, harpist.

#### A PROMISE OF THE SEASON

Authentic reports are current foretelling a short season of French opera at Hammerstein's Manhattan Opera House during the regular season at the Metropolitan. The organizers of this enterprise have secured the services of Geraldine Farrar, as her work with them will have ended before her duties at the Metropolitan begin. Others enrolled are Melba, Muratore, Dalmores, Marguerite Beriza, and Mme. Edvina. Campanini's enterprising spirit realized the dearth of French works in Gatti-Cazza's list, so he selected works like "Louise" and "Monna Vanna."



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Sophie Braslau, a popular contralto of the Metropolitan Opera Company, who also sings in concerts there, gave a song recital at Aeolian Hall, on January 13



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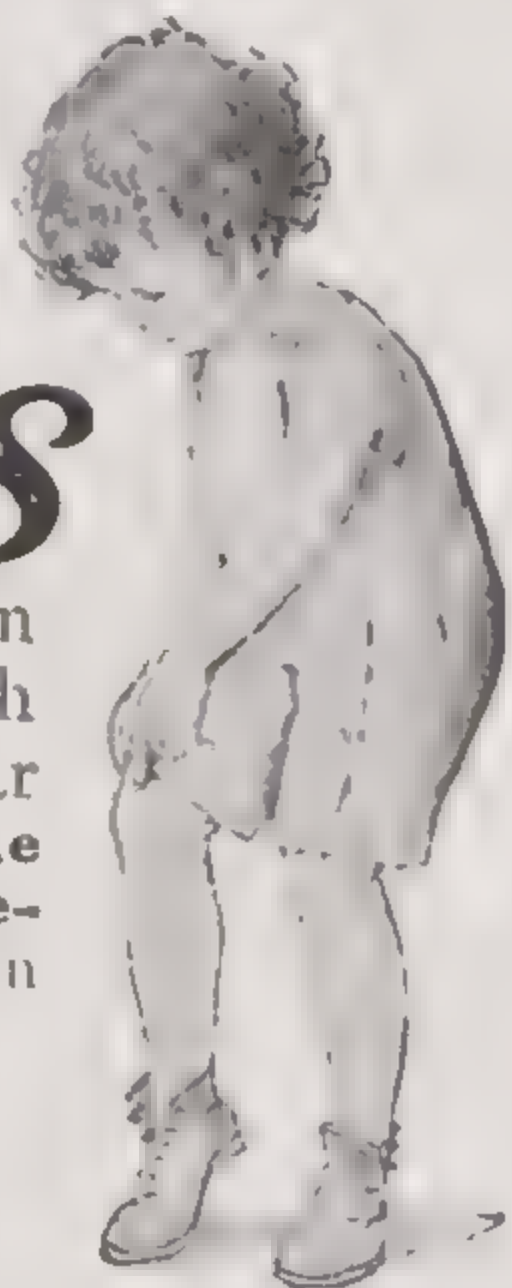
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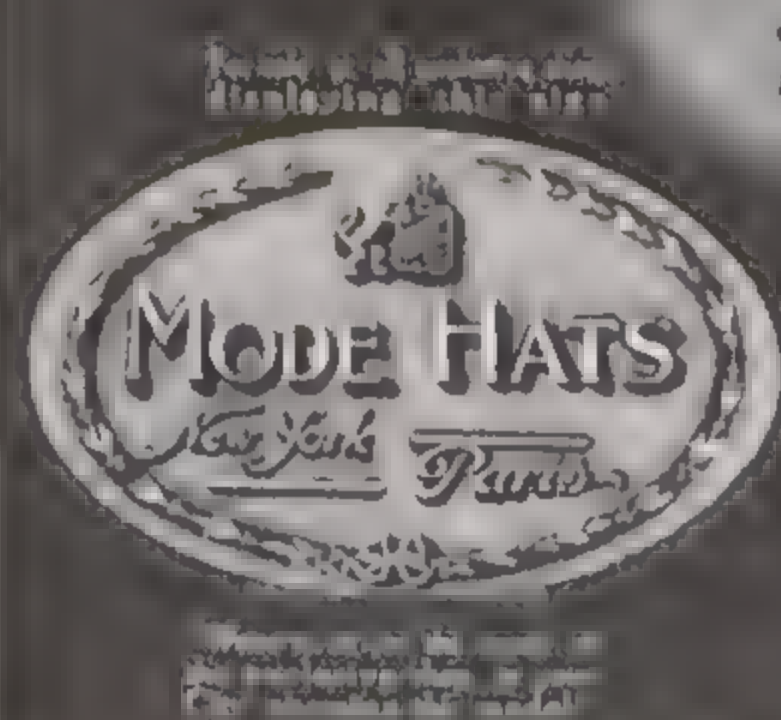
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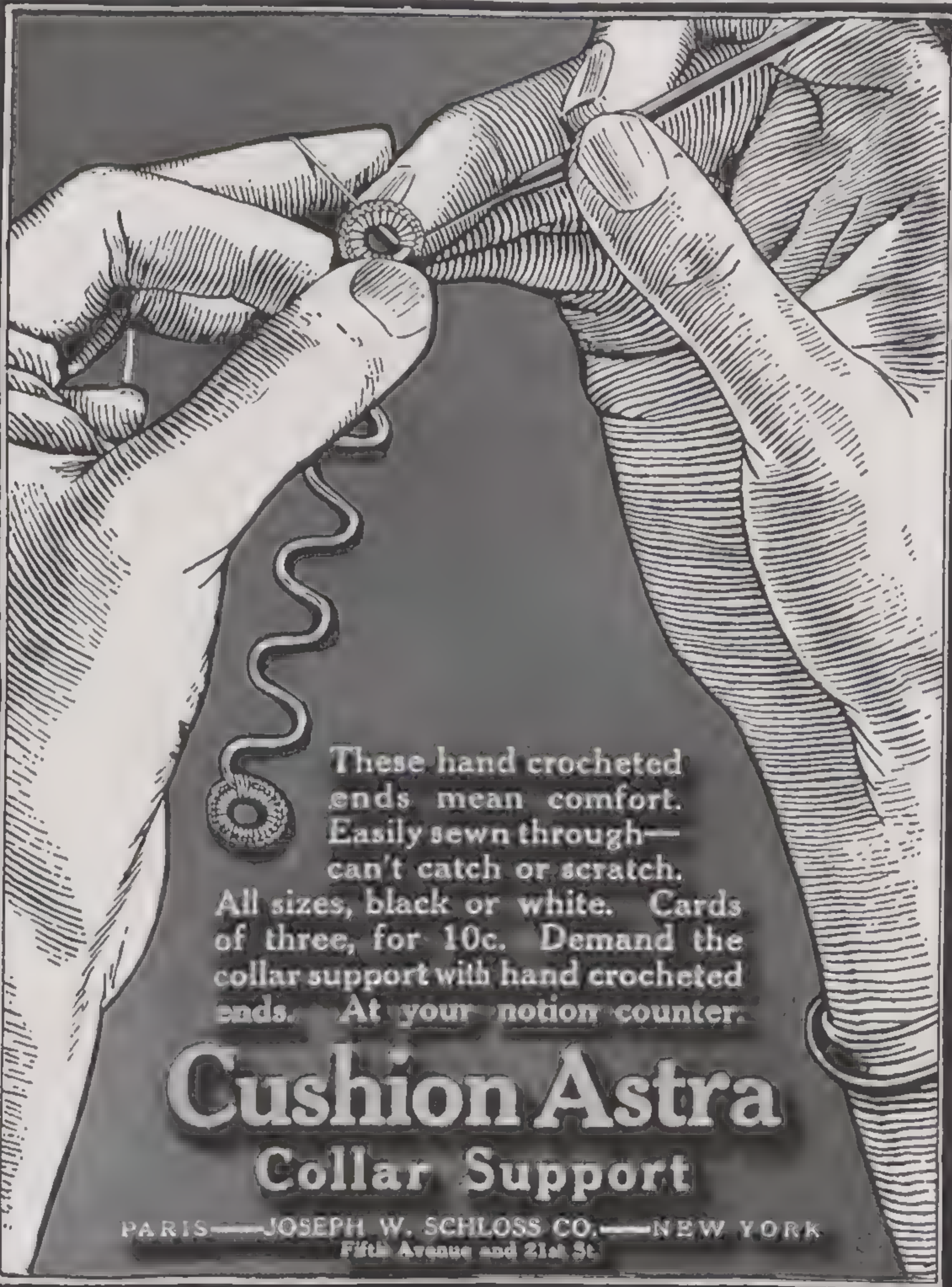


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## SEEN on the STAGE

(Continued from page 49)

like Sudermann, for instance, and by many men of many other countries, like Bernstein and Schnitzler and Pinero. His plays are important in material; they are seldom satisfactory in form.

The reason for this curious and somewhat disconcerting fact is that Hauptmann, endowed undoubtedly with a great creative impulse, has taken up and soon discarded nearly all the known media of adequate expression in the theatre, but has never clung consistently to any type of utterance until he could manage—so to speak—to learn the language. He has imitated Ibsen in "Lonely Lives"; he has imitated Mactertlinck in "Elga"; he has tried his hand at realism in "Drayman Henschel"; he has tried his hand at poetry and symbolism in "The Sunken Bell"; yet, in each of these utterly diverse endeavors, he has fallen short of that ultimate perfection toward which all artists aim. He seems to have been troubled by too much to say, and has never mastered utterly a single way of saying things. He might have been a great poet; he might have been a great playwright; he ought, assuredly, to have become a master of one of the many media with which he has experimented; yet, with all of the materials of art quite evidently quivering at his finger-tips, he remains, when his actual accomplishment is reckoned up, an inefficient artist. The secret of his failure is the fact that he has tried to be too many different men.

But Hauptmann succeeded greatly in "The Weavers," because the play—in the ordinary dramaturgic sense—is almost utterly devoid of form. A plausible hypothesis has been advanced that Hauptmann considerably wrote this masterpiece to illustrate an abstract theory of "consistent naturalism," derived from Arno Holz, who had in turn adopted it from Zola; but it seems more common-sense to assume that the young author quite naturally wrote a formless play because he was as yet uncognizant of any form, and was so utterly obsessed by his material that he had no opportunity to think about his method. According to this new, and frankly pedestrian, hypothesis, "The Weavers" must be regarded as a work of genius, instead of as a work of talent; and Hauptmann, through his subsequent career, has shown himself nearly always as a dramatist whose talents were inadequate to express his genius perfectly.

The grandfather of Gerhart Hauptmann, whose name was Ehrenfried, had been an impoverished weaver in Silesia in the troubled days of the insurrection of the eighteen-forties; and Gerhart had heard many tales of him from the lips of his own father, Robert Hauptmann. He resolved to make a drama of these tales; and, quite naturally, the protagonist emerged not as an individual, but as the murmuring and discontented mob. A mob of weavers, growing gradually conscious of their wrongs—this mob became inevitably—so to speak—the hero of his drama. Hence, in a high tide of inspiration, he sat down, at the age of thirty, to write the greatest play of social insurrection that has been composed in modern times.

Of necessity, "The Weavers" is an episodic drama,—without beginning, without end, without climax, without definite catastrophe, without a hero or a heroine. For once—and only once—in his career, the author seized a subject that demanded formlessness, and made capital out of his very lack of dramaturgic form.

The drama is exhibited in a series of five mutually independent pictures. The first picture shows the weavers beaten down by their employers; the second picture shows the pitiful condition of the weavers in their homes; the third picture shows the weavers, in their leisure moments in the tavern, first yielding ear to the first whisperings of insurrection; the

fourth picture shows the weavers, at last aroused to violence, invading the very homes of their employers; and the fifth and final picture shows the weavers shot down by the armed forces of that great enemy of freedom that is known as law and order.

The play has no beginning. Since its purpose is merely to represent a state of things, it does not have to delve into the past to expound an antecedent action. The play has no ending. Before the final curtain falls, the one reactionary weaver who has counselled a pacifist acceptance of the existing evil order of society is shot down by a chance bullet; but his ironic martyrdom seems merely to make the play live on long after the last curtain has cut away the exhibition of the narrative. The play has no climax. It grows, indeed, more interesting as it proceeds from act to act, because the subject grows more interesting by natural accretion; but there is no evidence of any artificial heightening of interest deliberately intended by the dramatist. There is no plot to the play, in the ordinary sense. A mob grows conscious of itself, and proceeds to do it knows not what; but the author has not intentionally led us to follow with especial interest the fortunes of any individuals. There is no hero and no heroine. Just as we are about to pin particular attention to any single man or single woman, the character seems to melt once more into the mob; and, when the fifth and final act begins, we are asked to pay attention to several people whom we have not previously seen. The dialogue is devoid of literary distinction. The lines were written originally in the almost illiterate dialect of Silesia, and they have been rendered by Miss Mary Morison in the least adorned of English prose. Yet, despite the total sum of these impressions, "The Weavers" remains a great play,—one of the very greatest plays of modern times.

It is a great play because it reminds the public very vividly of life. Its subject—the pitifully inarticulate insurrection of underpaid labor against overpaid capital—is one of the most burning subjects of the modern world. It is true to life in the scores of little etchings of humanity that are included in the compass of its vast and formless composition. It is overwhelmingly dramatic, because of the very fact that its vast volume of material seems to overflow the limits of dramaturgic form. It is a great play, because—in a sort of paradox—it scarcely appears to be a play at all. The author, intent upon his subject, seems to say to us,—"This may not be a drama; but I know that it is life."

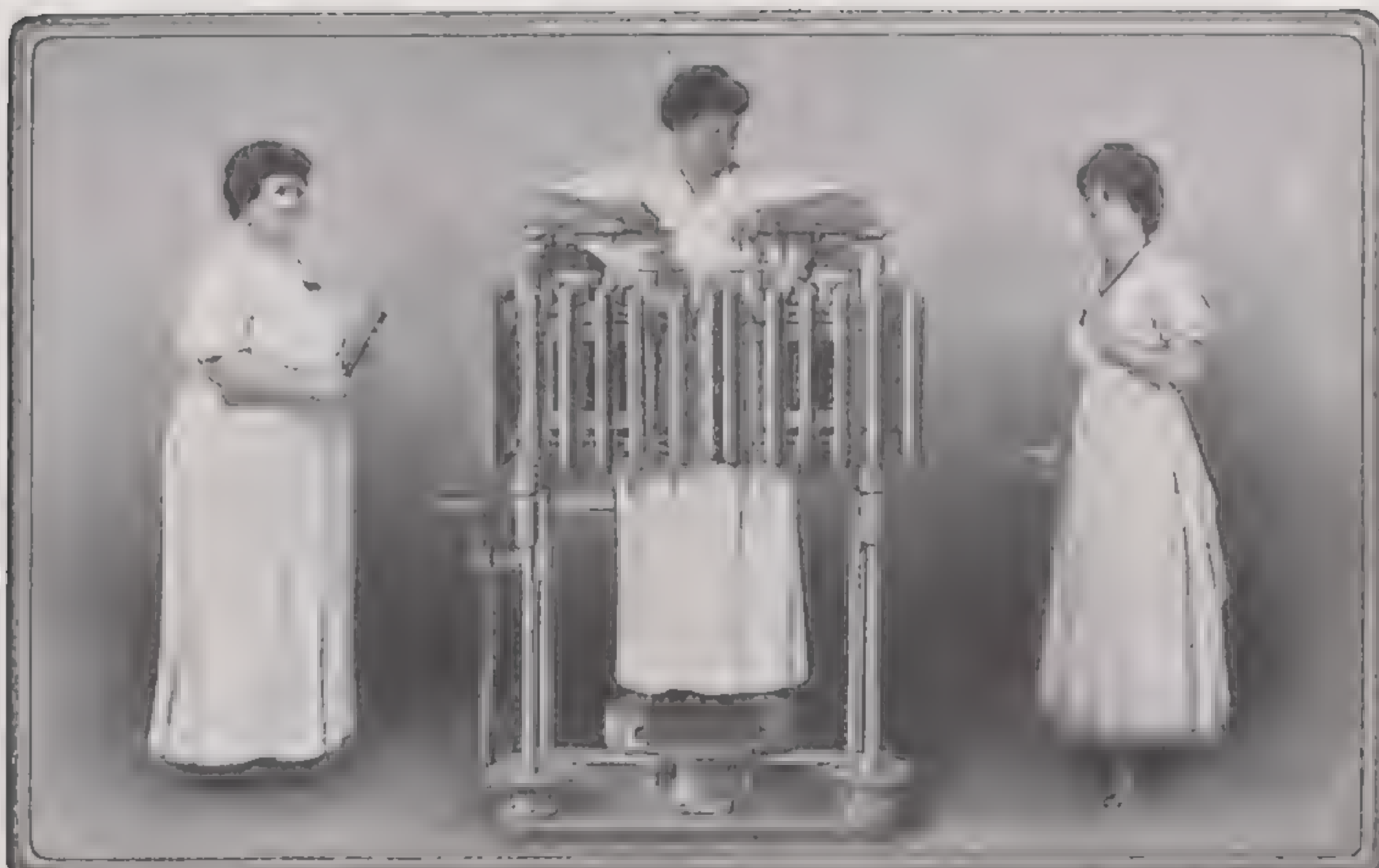
The great success of "The Weavers," three and twenty years ago, has resulted in the gradual formulation of a theory of "consistent naturalism" that has reduced itself, before the footlights, to absurdity. In such works, for example, as "The Madras House" of Granville Barker, the author has emulated the apparent formlessness of Hauptmann's method without recapturing the zest and tang of his material. Naturalism—as a theory of dramaturgic art—has already died the death of all theories less vital than the fittest; but Hauptmann's play remains,—alive and ever young. It is great, because the author, when he wrote it, was not consciously a naturalist nor a theoretic advocate of any school; he was merely a man who tried to tell the truth, and "saw life steadily and saw it whole," and succeeded somehow in reporting his experience in eternal terms.

### "COCK O' THE WALK"

"COCK O' THE WALK," a new comedy by Mr. Henry Arthur Jones, reveals at many points the practiced hand of this accomplished dramatist; but, on the whole, it is lacking in solidity and

(Continued on page 100)





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# SEEN on the STAGE

(Continued from page 98)

weight. The material is very slight; and though Mr. Jones has displayed considerable ingenuity in getting rather more than the most out of it, he has had to stretch his structure to a state of perilous tenuity in order to make the subject-matter last him for four acts. But though the plot is thin, and is somewhat arbitrarily prolonged, the play is rich in characterization, and the dialogue is written with a delightful blend of humor and almost lyric charm.

"Cock o' the Walk" is a playful satire of the theatrical profession in London at the present time; and many sly digs in the dialogue which pass uncomprehended in New York would undoubtedly afford delight to the occupants of the London stalls. The two chief characters are actors, of two very different types. Sir Augustus Conyers, the actor-manager of the Berkeley Theatre, is personally and socially successful. It is scarcely possible to resist an impression that the original of this character is actually conducting a theatre not very far from St. James's Square. He has made money; he has been knighted; he is handsome, well-mannered, and urbane; and he has many social dates with "dear Duchesses" who take an interest in his theatre. Also, he is ambitious to play Hamlet, and considers himself perfectly suited to the part, because Hamlet was, you know, a gentleman,—a prince, in fact.

Contrasted with Sir Augustus, is Anthony Bellchamber, a seedy old roguish relic of the "palmy days" of acting, addicted to drink, always generous and always penniless, and, withal, an admirable elocutionist. He can really play Othello,—has done so, time and time again in the provinces; and his great ambition is to play the part in London.

The date for the tercentenary of Shakespeare's death is rapidly approaching; and everybody, in and out of the theatre, is preparing to endure the boredom of celebrating the occasion fittingly. Sir Augustus is planning to put up "Hamlet," with himself as the prince. But Anthony Bellchamber, cherishing his pet ambition, tries to persuade the actor-manager to put up "Othello" instead, with Sir Augustus playing Iago to the Moor of Bellchamber himself. This project is dismissed as utterly impertinent—until the broken-down old actor snatches at an opportunity to make himself cock of the walk.

Sir Augustus is much besieged by adoring matinee-girls; and one of these silly little creatures throws herself so indiscreetly at his head that he can not resist a momentary impulse to take her in his arms and kiss her. Bellchamber happens to witness this harmless little incident. The girl's father soon hears of the occurrence, magnifies its importance in his evil-thinking, non-conformist mind, and brings it to the attention of the four bishops of the Church of England who are serving on the national committee to celebrate the Shakesperian tercentenary. It seems as if the bishops will be obliged to decline to continue their association with Sir Augustus in the public task of honoring the memory of the immortal bard, until Bellchamber appears before them, and, by artistically lying his head off, clears the actor-manager of any imputation of immorality. As the price of

this service to his more successful rival, Bellchamber demands and receives the opportunity to play Othello at the celebration; and the last act, which is dated April 23, 1916, shows this admirable actor in his dressing-room made up as the Moor of Venice, and about to reach the goal of his ambition.

## "RUGGLES OF RED GAP"

MR. HARRY LEON WILSON'S very popular and very entertaining story, "Ruggles of Red Gap," is apparently one of those novels that it is impossible to dramatize. At any rate, Mr. Harrison Rhodes has not succeeded in turning it into a satisfying play. The main interest in the subject-matter lies in what the people are, instead of what they do; the humor arises from the incongruous contrast between two totally different codes of manners; but the plot is not dramatic, and Mr. Rhodes has not been able to make the action seem to climb up to a climax. The piece gives the impression merely of a sequence of episodes put together with scissors and paste. Several of these episodes are funny in themselves, but nearly any one of them might be deleted without detriment to the fabric of the play.

Mr. Wilson's narrative has been so widely read that it is not necessary now to summarize the story. Suffice it to say that the actors to whom the rich parts of Ruggles and the Honorable George have been assigned make admirable use of their opportunities for characterization; but that the local atmosphere of Red Gap is not successfully suggested in the general performance of the play. Certain characters stand out as individuals, but the audience is never made to feel the general impression of a real community.

## THE RETURN OF BARRIE

THERE is one great dramatist whose works are returned repeatedly to the attention of the theatre-going public of New York. The popularity of Barrie in this country is based upon the insight of the late Charles Frohman and upon the drawing-power of that much-loved actress to whom the best parts in the Barrie plays have been, on this side of the ocean, consistently assigned.

It seems almost an adventure to record the fact that "Peter Pan" has at last become an annual fixture at the Empire Theatre in New York, as it has always been at the Duke of York's Theatre in London. The Christmas season appears to be the best time to remember some part of all the many things of which our best-beloved of living English dramatists has contrived to remind us in this record of the drifting, dreaming childish mind. Before her season closes in New York, Miss Maude Adams has promised to recall to us several other compositions of this play-boy among dramatists; and the opportunity to drift again upon the opalescent wings of dream will certainly be welcomed by all who really care about the author who indubitably cares. He is wise and he is lovable; and anything that Barrie says is something that, sooner or later, must be listened to by everybody who aspires to a cognizance of beauty and of truth.





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## *Spring Millinery Number*

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## *Paris Openings Number*

Dated March 15. This issue of Vogue contains the complete story of the Paris openings. It illustrates and describes the successful creations of each couturier, and these, taken collectively, establish the mode for the new season. For weeks Vogue's Paris correspondents have been gathering for your benefit everything authoritative and new. This number includes the best models from the best collections, and gives them to the public many weeks before they are shown elsewhere.

## *Spring Pattern Number*

Dated March 1. Along with its advance fashion information, this number illustrates, in conveniently compact form, those new models deemed so practical and so sure to hold their style that they have been selected for reproduction in Vogue Pattern form. An interesting number to the student of fashions; an indispensable number to the user of Vogue patterns.

## *Spring Fashions Number*

Dated April 1. The last word on Spring models, including many that hark forward to the styles of Summer. Gowns, tailleurs, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the best dress-makers and shops are offering. This is another number which it is particularly necessary to bespeak in advance.

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# S O C I E T Y

## Births

### NEW YORK

McVickar.—On December 23, to Mr. and Mrs. Henry Lansing McVickar, a son.  
Pinchot.—On December 22, to Mr. and Mrs. Gifford Pinchot, a son.

### CHICAGO

Harvey.—On November 23, to Mr. and Mrs. Henry Blodgett Harvey, a daughter.

### SAN FRANCISCO

Sperry.—On November 9, to Lieutenant and Mrs. Simon Willard Sperry, a son.

### SAN FRANCISCO

Johns-Hunt.—Miss Lucile Johns, daughter of Mr. Henry Van Dyke Johns, to Mr. Charles Warren Hunt, Jr., son of Mr. Charles Warren Hunt.

McGregor-Luckenbach.—Miss Katiebel McGregor, daughter of Mr. John A. McGregor, to Mr. J. Lewis Luckenbach.

Thomas-Borqueraz.—Miss Gertrude Thomas, daughter of Mr. William Thomas, to Mr. Roger Borqueraz.

### SAVANNAH

Reese-Gibbes.—Miss Louise Reese, daughter of the Right Reverend Frederick F. Reese, bishop of Georgia, to Mr. Henry Stuart Gibbes.

## Weddings

### NEW YORK

Corse-Dielman.—On December 9, in the Church of the Ascension, Mr. Murray Pichot Corse, son of the late General John Murray Corse, and Miss Lilla E. Dielman, daughter of Mr. Frederick Dielman.

Murphy-Wiborg.—On December 30, at the home of the bride's parents, Mr. Gerald C. Murphy, son of Mr. Francis Patrick Murphy, and Miss Sarah S. Wiborg, daughter of Mr. Frank B. Wiborg.

### BALTIMORE

Gault-Harlan.—On January 15, in Emmanuel Episcopal Church, Mr. Matthew Gault, Jr., son of Mrs. Matthew Gault, and Miss Helen Harlan, daughter of former Judge Henry D. Harlan.

Simpson-Dixon.—On December 22, Mr. Edward Ridgely Simpson, son of Captain Edward Simpson, U. S. N., and Miss Elizabeth White Dixon, daughter of Mrs. Isaac H. Dixon.

### CHICAGO

Renshaw-Clancy.—On January 19, at the Blackstone Hotel, Mr. William Nilson Renshaw, son of Mr. William F. Renshaw, and Miss M. Elizabeth Clancy, daughter of Mr. William Clancy.

Spalding-Cudahy.—On January 22, in the Paulist Church, Mr. Vaughn Spalding, son of Mrs. Charles F. Spalding, and Miss Florence Cudahy, daughter of Mr. Edward A. Cudahy.

Wheeler-Patten.—On January 15, Mr. Leslie Wheeler, son of Mr. Charles P. Wheeler, and Miss Violet Patten, daughter of Mr. Henry J. Patten.

### MINNEAPOLIS

Salzer-Little.—On December 28, Mr. Irvin Salzer, son of Mr. George Salzer, and Miss Helen Marshall Little, daughter of Dr. John Warren Little.

### MONTECITO

Jefferson-Trunkey.—On December 16, in All Saints-by-the-Sea, Montecito, California, Mr. John Percival Jefferson and Mrs. M. Cochran Trunkey.

### PHILADELPHIA

Earle-Potter.—On January 20, Mr. George H. Earle, 3d, son of Mr. George H. Earle, Jr., and Miss Huberta Potter, daughter of Mrs. Jonathan B. Browder.

### SAN FRANCISCO

Harper-Allen.—On October 21, in Grace Episcopal Cathedral, Mr. Ben Harper and Miss Ida May Allen, daughter of Mr. Frank S. Allen.

### WASHINGTON

Wilson-Galt.—On December 18, at the home of the bride, Mr. Woodrow Wilson, and Mrs. Norman Galt, daughter of Mrs. William H. Bolling.

## Coming Events

January 29.—Spanish Ball to be given in the Ballroom of Hotel del Coronado, Coronado Beach, California.

February 11.—Ball of the Fine Arts at the Hotel Astor under the auspices of the Society of Beaux Arts Architects. It will be known as the "Ball of the Gods," and the proceeds will be devoted to helping young artists and for educational purposes.

May 13.—Vanderbilt Cup Race, Sheepshead Bay Speedway, New York.

March 25—April 2.—National Flower Show, Philadelphia.

April 7-12.—Fourth International Flower Show, Grand Central Palace, New York.

## Deaths

### NEW YORK

Roelker.—On December 22, at his home, Alfred Roelker.

Sahler.—On December 26, at her home, Adeliza Sahler, widow of the late Daniel Du Bois Sahler.

Turner.—On December 22, J. Frank Turner.

## Engagements

### NEW YORK

Beall-Thornton.—Miss Florence Beall, daughter of Mrs. Joseph Bond Beall, to Dr. William Wynn Thornton, Jr., son of Professor William Wynn Thornton.

Crum-Van Vliet.—Miss Ortrud Latham Crum, daughter of Mrs. George F. Crum, to Mr. Stewart Van Vliet, son of Colonel Robert C. Van Vliet.

Henderson-Guernsey.—Miss Margaret Clarkson Henderson, daughter of Mr. Francis Henderson, to Mr. Otis L. Guernsey, son of Mr. Nathaniel T. Guernsey.

Kane-Johnson.—Miss Helen Dorothea Kane, daughter of Mrs. William E. Glyn, to Mr. Seymour Johnson, son of Mrs. S. Fisher Johnson.

Palmer-Steers.—Miss Lilian A. Palmer, daughter of Mr. George Quintard Palmer, to Mr. Henry C. R. Steers, son of Mr. Henry Steers.

Rossire-Butler.—Miss Beatrice Rossire, daughter of Mr. Paul B. Rossire, to Mr. George Prentiss Butler, Jr., son of Mrs. George Prentiss Butler.

### BALTIMORE

Goodnow-MacMurray.—Miss Lois Root Goodnow, daughter of Dr. Frank Johnson Goodnow, president of Johns Hopkins University, to Mr. John Van Antwerp MacMurray, son of Mrs. Junius W. MacMurray.

Ligon-Richards.—Miss Mary Tolley Ligon, daughter of Mr. Charles W. D. Ligon, to Ensign Frederick Gore Richards, U. S. N.

### BOSTON

Whipple-Withington.—Miss Kathryn C. Whipple, daughter of Mr. Sherman L. Whipple, to Mr. Lothrop Withington.

### CHICAGO

Forgan-Freeman.—Miss Marion Forgan, daughter of Mr. David R. Forgan, to Mr. Halstead G. Freeman, son of the Reverend J. H. Freeman.

Swift-Minotto.—Miss Ida May Swift, daughter of Mr. Louis Franklin Swift, to Count James Minotto, son of Count D. Minotto, of Venice and Wannsee.

Thorne-Shaw.—Miss Virginia Thorne, daughter of Mr. George A. Thorne, to Mr. Guthrie Shaw, son of Mr. John Guthrie Shaw.

### PHILADELPHIA

Henry-Chatfield.—Miss Elizabeth Walcott Henry, daughter of Mrs. Charles W. Henry, to Mr. William H. Chatfield, son of Mr. Albert H. Chatfield.

McCown-Lister.—Miss Elizabeth Eyster McCown, daughter of Mr. Frank C. McCown, to Mr. J. Morgan Lister.

Potter-Baldwin.—Miss Mary Evelyn Potter, daughter of Mr. Alfred Potter, to Mr. Robert Taylor Baldwin, of Wilmington, Delaware.

### SAINT PAUL

Haynie-Harry.—Miss Elizabeth Haynie, daughter of Mr. Edwin C. Haynie, to Mr. Frederick Harry.

Robertson-Cobbs.—Miss Mildred Robertson, daughter of Mrs. J. P. Robertson, to Mr. Thomas F. Cobbs, of Shanghai, China.





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Copy of a Chérut model. Coral, pearl gray, ciel blue, pommeroy, Spring green, carmine, rose, maize or white LANSDOWNE Bodice of same material, with chiffon sleeves; or of silver lace with rose-bud trimming. Ribbon velvet girdle drawing in bodice so that it bows out to a scalloped edge; this motif repeated with a flaring finish to the upper skirt.

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## MOTOR NOTES

THE reductions in price which have accompanied the announcements of some of the long-established manufacturers of high-priced cars have led the followers of motoring to wonder what position will be taken in the forthcoming year by those makers who have still maintained the price of their cars at close to the \$4000 figure. The attitude of at least one such concern is well defined by its statement to the effect that it will continue the production of its six-cylinder motor and at practically their previous prices. This particular concern has been among the foremost in the advancement of body design, and its 1916 products show that this year, more than ever, on their various models will be produced those refinements, which, after all, make "style" in the appearance of a car, whether it be touring car, runabout, or limousine. The doors of the new models of these cars will be half an inch wider than those used previously, and the rail arm sweeps which join the rear seats, have been made longer so that short curves have been eliminated. The finish of the upholstery has been changed so that it does not project to such a great extent above the body, and thus the general contour of the car has been improved. On the models which are not provided with disappearing extra seats for the accommodation of the sixth and seventh passenger, the recesses for the accommodation of these seats in the back of the front seat have been retained. The spaces are provided with doors and locks to furnish carrying compartments.

This same company has also produced a model known as the "cabriolet" which may be used either as a touring-car or as an enclosed car. This particular car is somewhat similar to the most advanced designs of the French cars using this kind of a body, but the cabriolet in question has been Americanized, and shows the result of long years of experiment with conditions in this country.

### EIGHT-DAY CLOCK THAT NEEDS NO WINDING

Among the erstwhile accessories which have now come to be considered as necessities on the well-equipped car, is the dashboard clock. Pocket watches are mostly exceedingly inaccessible, and the present reliability of the motor of keeping appointments, of meeting trains, and of "making ferries" necessitates a practical and accurate timekeeper. Eight-day clocks have been developed with a view to motor-car requirements, and keep accurate time regardless of the jolts, jars, and vibration of high speed running over rough roads. To wind the clock, however, is one more duty which must be remembered in connection with the care of a car, and therefore a clock, which, by means of its connection with the ever-present starting and lighting battery, is automatically kept, will appeal to owners of high-grade cars. For use on cars which are not provided with electric lighting and starting systems, ordinary door bell batteries, at the cost of \$2, may be stowed under any seat and will serve to keep the clock in operation for months. The cost of this clock is \$12.

### STILL NEWER WIND-SHIELDS

The modern wind-shield not only provides protection from wind and rain, but provides also a system of ventilation for the forward compartment, a system that may be adjusted by varying the position of the two panes comprising the wind-shield. By virtue of this multiplicity of adjustments, however, the majority of wind-shields can not be made with an absolutely water-tight fit between the upper and lower panes. The upper pane must be allowed to swing in above the upper edge of the lower pane, and therefore a small crack always exists through which a driving rain may often find its

way. To overcome this difficulty and to form a joint that will serve to keep out the coldest winter blasts, a special form of rubber weather strip has been devised which may be fitted over the upper edge of the lower glass. The lower portion of this weather strip is made with a channel of sufficient width to grip the glass and hold the rubber in place. The upper portion of the weather strip has a projecting bead against which the upper pane of glass rests when closed and thus a water-tight and air-tight joint is formed. The use of this weather strip does not prevent the adjustment of the upper pane of glass into its various rain, vision, and ventilating positions. This weather strip costs \$1.50.

### A ROBE FOR THE DRIVER

The use of foredoors and cowl dashes which extend slightly over the driver's compartment have done much to increase the comfort of winter driving in the front seat. But, however warmly a driver may be dressed, his feet and legs must be left free to operate the footboard controls. This precludes the use of a lap-robe for the driver, unless this robe is especially constructed so that it will not hamper the movements of his feet. An especially-shaped robe for this purpose is coming into popular use by the drivers of open cars. This robe is designed to fasten on the dashboard, close to the bottom of the wind-shield, and is attached with buttons and fasteners to the upper edge of the sides of the car. A special flap is provided to accommodate the steering-wheel and post, and the robe is of ample length to protect the driver below his arms. Not only is the front of the robe raised so that the driver may operate the foot controls unhampered, but the top covering of the forward compartment serves to retain the heat from the engine and thus, to a certain extent, to replace the foot warmers and registers which are often considered a necessity in closed cars for winter driving. This robe may be had in black or green cloth lined with cloth, and is suitable for either right- or left-hand control. Its price in this material is \$6.50. In rubber, lined with cloth it is \$5, and rubber lined with khaki is \$4.50.

### TO AVOID FREEZING THE RADIATOR

Those owners who, in winter, drive their cars in a climate which does not make necessary the use of anti-freezing solutions in the radiator, are nevertheless not necessarily immune from many other cold weather difficulties. A temperature below forty degrees, while it will not necessarily freeze the water in the car, is not conducive to efficient operation of the motor, for the average motor-car power plant should be run at a fairly high temperature. To give that vigor to the operation of a car in cold days which has come to be associated with warm weather driving, it is necessary to reduce the cooling area of the radiator. This may be done by means of a piece of cardboard or rubber placed over the lower half of the radiator so that the cooling air may only be drawn through a portion of the cooling surface.

Such an improvised radiator cover, however, mars the appearance of the car. One of the best forms of radiator covers is a piece of heavily lined leather or rubber cloth which completely encloses the forward end of the motor bonnet. A flap is provided in the center of this cover so that by rolling the flap to various heights, an adjustable opening may be secured which will regulate the amount of cooling air passing to the radiator. In cold weather this flap may be kept closed and the heat will be retained in the radiator almost as well as though the entire motor bonnet were covered by a heavy and valuable (and also easily removable) lap robe. Such a cover may be "tailored" to fit any car, and will cost from \$4 to \$6.





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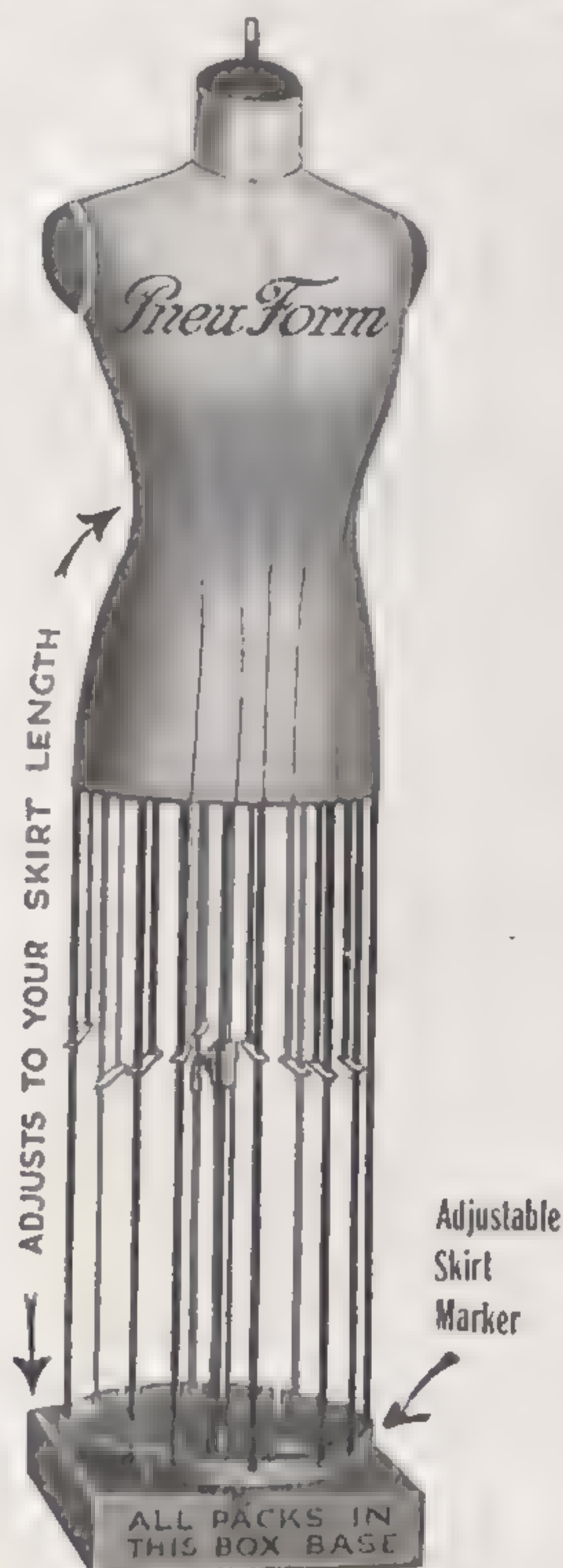
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# IT'S YOU

## THE NEW YORK OBSESSION

(Continued from page 44)



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It is true that among these fanatic dancers I recognized young men who doubtless had not been much occupied through the day, but I also saw others whose white hair and serious faces announced matured minds—men who had just left their offices. And all of them, men and women, some with joyous faces, others with more serious expressions, gave themselves with equal pleasure to the delight of—what do they call it?—well, let us say to the "fox trot." Finally there came a moment when the music ceased. The dancers went back to their respective tables, in an obviously overheated condition, and found still intact the hors-d'œuvre and the fish. As for me, I was eating the roast. But hardly had I swallowed three bites of it, when the orchestra burst out anew. Instantly, as if moved by a spring, all the diners rose to their feet and, in a crowd full of the most joyous good fellowship, resumed the course of their dance. It was the same throughout the rest of the dinner. If the dancers seemed ready to return to their table, *crac!* the musicians began again at their best and on the instant I saw my companions again yield themselves to this sort of religious frenzy. One may ask how they succeeded in dining? I have always heard that after the repast it is well to take some exercise, but I never knew that between and during the courses one should execute dance steps. After all, it is perhaps an excellent hygienic measure. I must admit that the people whom I saw had no air of being badly nourished and, moreover, they conformed to the custom with an evident pleasure. Once more, it is well to see things as they are, and soon I was led to the conclusion that in the matter of the dance French people would never be able to measure up to the standards of their American brothers.

My heart filled with these profound thoughts, I left the restaurant. What I did with my evening, I could not say exactly. But I remember that about midnight I wandered into a place of gaiety where I again saw tables loaded with untouched food, while in the midst of the room the diners were dancing like mad. (I wonder how the restaurant keepers encourage such a mania!) Among these dancers, I recognized some whom I had seen at dinner; but, though persistent in scorning good cheer, they had only grown more eager in their dancing. Here, there was no respite, for there were two orchestras. Hardly had one played its last note when the other began its music.

The crowd grew, the tumult increased, the heat became infernal. I had a feeling of being present at some parody, some striking and mysterious ceremony, in which the actors differed in the most singular fashion as to figure and face. I saw very old people and very young, very tall and very little, very stout and very slim; these were extremely elegant, those were much less so. A common trait united them—their untiring love, their unconquerable madness, for the dance.

Finally, a word about the place where this strange exercise took place. But how could one describe a room where there is everything and which resembles, at the same time, a ballroom, a restaurant, a gymnasium, and a theatre? The curtain rose at the most unexpected moment, and toward me ran a swarm of youthful beauties, all dancing—that goes without saying. The star was gowned as Marie Antoinette might have been, her companions wore crinolines like those of the Empress Eugénie, while in the background I noticed a vague decoration recalling that of the Russian ballet. A novel spectacle, but a little discordant. Then there came Chinamen who waltzed in European fashion—another unexpected touch—then a cowboy, who with his lasso very cleverly deprived me of my bottle of champagne. Be it said in passing, this last invention appeared to me in detestable taste and I decided to take the air.

It is true that ten minutes later I entered another place where they were also dancing, but with this difference, that the floor turned of itself beneath the feet of the dancers. I went farther. Always there were people dancing. In one place I noticed an orchestra of negroes led by a very distinguished gentleman with the air of a diplomat. Hum!—In time of war and for a diplomat, what a singular idea to amuse oneself in conducting an orchestra of negroes! Well, let it go. Besides, my attention was soon concentrated absolutely on the great drum. *Mon Dieu!* It was a great drum like many other great drums, except for the fact that it had a light inside. That seemed to me the height of luxury, the extreme limit, and I made note of this ingenious and delightful trait. I have seen not a few things since I left my nurse; but a great drum doing double duty and serving at the same time as a great drum and a lantern—no, I confess it ingenuously, never before had I seen a great drum of that type.

## A S S E E N b y H I M

(Continued from page 44)

match, or a horse show, and to mingle with a crowd, but he must have his own amusements on his own heath. A few years ago this was the prerogative of only a few fortunate individuals, but now a hundred or more sportsmen on Long Island alone have their own polo fields, their own golf-links, their own race-courses, and their own club-houses on their own grounds.

As to aerial sports, during almost every calm afternoon of the early autumn Mr. Harry Payne Whitney has been whirring over my house in a biplane. I believe he has quite a collection of them. In fact, so familiar have I become with the aircraft of my neighbors, that biplaning is one of the pleasures to which I am looking forward on my winter's trip to Florida. Florida has been one of the aerial experimental stations, as have also Coronado and Pasadena. The aeroplane is still new, but it is the car of the future, and the fact that it is needed for purposes of defence in case of trouble, as well as for pleasure in times of peace, has sharp-

ened the public interest in it. Indeed, it is the exception now for a millioned man not to have a hangar with at least one machine.

As for mere motor-cars, I know men to pick them up now as they would a cigar on a cigar counter, to buy here, and buy there, and never to think of the cost but to think only of the engine. They insist that engines have individualities and that no two are alike no matter what their make may be. The garages of these men are veritable factories. A neighbor of mine has twenty cars and is obliged to make an addition to his garage to accommodate what he selected at the two shows in January, and at Newport last summer. These were always standing near the entrance to the estate in a long line, so any guest who wanted to go anywhere could jump in and take himself off. Anybody knows how to drive anything nowadays. When motors are so common, what wonder that aeroplanes only will tempt the jaded millionaire!



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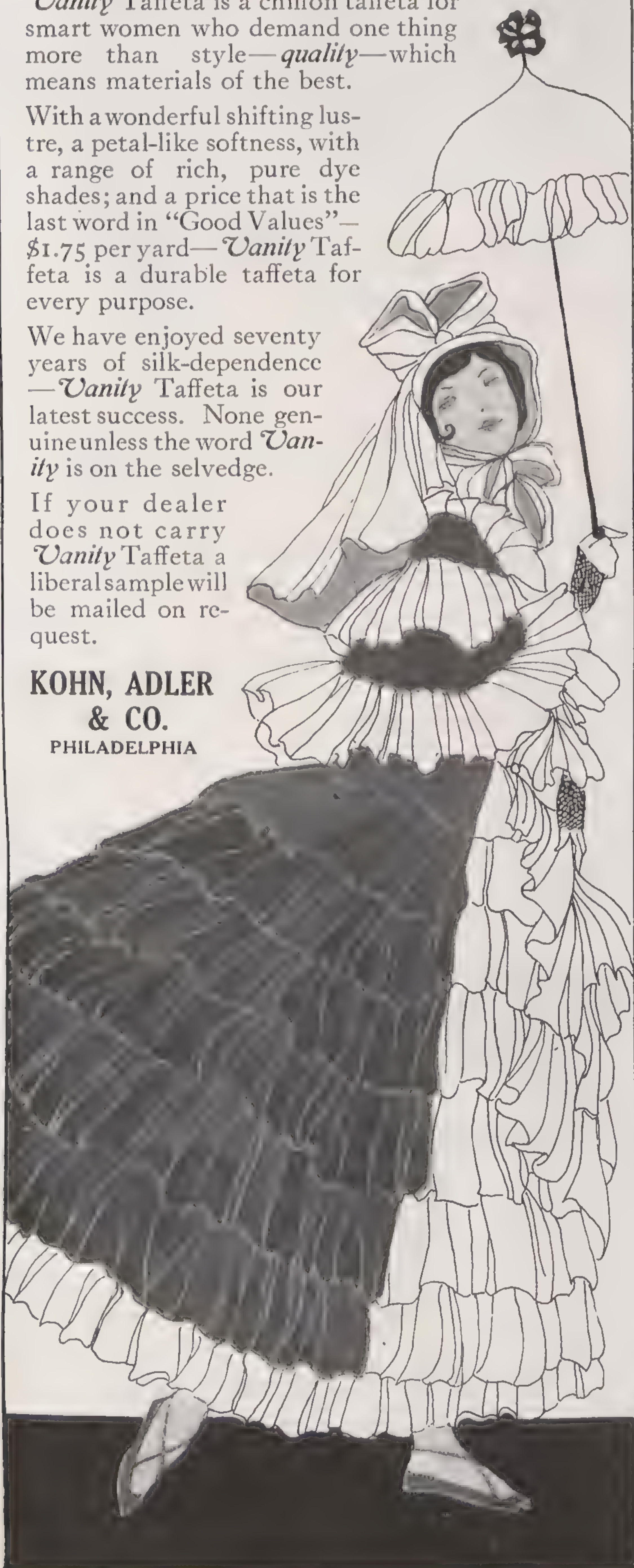
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Ans.—A great many very conservative people in New York use the Mr. and Mrs. card, but it is a matter of choice. If you have such a card and wish to leave it you should leave one of your husband's as well, otherwise one of your own and two of your husband's may be left.

When a tea is given for several guests, they are for the time being looked upon as hosts; consequently it is not necessary to either leave or send more than one of

your own cards and two of your husband's for the household.

### A WIDOW'S LEGAL AND SOCIAL NAME

Miss L. M. K.—Should a woman after her husband's death have on her calling cards her husband's name with Mrs. prefixed, or her own name, as, for example, Mrs. John B. Smith or Mrs. Alice Thomas Smith?

In sending wedding invitations to a family of mother and father, three daughters and a son—should one be sent to each member of the family?

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A widow signs her letters or legal papers as Alice Thomas Smith, but her cards and all letters addressed to her should read Mrs. John B. Smith. If her son has the same name, his wife should be called Mrs. John B. Smith, Jr., during the life of her mother-in-law, who has the prior right to the title.

In sending invitations to a family of several members, the most approved method is to send one to the husband and wife, a separate one to the daughters, be they few or many, directed to the Misses Smith, and one to each of the sons. Formerly sons were addressed as the Messrs. Smith, but to-day young men expect to receive individual invitations.

### THE PLACING OF THE SERVICE PLATE

Mrs. B. B.—In serving at luncheon or dinner, should all the plates of one course be removed before serving the next? When are the bread and butter plates removed?

Ans.—All the plates of one course should be removed before the next course is served. In the interim, the service plate is used, so that until the sweet course the place is never empty; for instance, as the meat plate is removed, the service plate replaces it, which in turn is taken away when the salad is brought on. It is not usual to have the bread and butter plates on a dinner table at all. Small bread and butter sandwiches are usually passed with the oysters, and butter is not supposed to be used with the entrées, or hot meats, as they have their own sauces. With a salad, it is usual to pass cheese biscuits or brown bread and butter sandwiches.

For a luncheon, the bread and butter plates may be used and may be left until after the salad course.



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## WITH OLD CEREMONY, A NEW EMPEROR

(Continued from page 54)

Albert J. Winterhalter, wife of the commander of the United States Asiatic Squadron, and Mrs. Jay H. Sypher, wife of the adjutant of the squadron. Although prominent people have sought the orient since the war, no one outside official circles was admitted to the sacred precincts. The outer spectacles were all that non-official occidentals — be their rank ever so high — were permitted to see.

Participation in the ceremonies, however, was, like most purely formal events, more an honor than a pleasure. Although it was, as the Japanese say, "two dresses cold" in Kyoto at the moment (and the kimono is much warmer than our western dress), the favored guests were obliged to wear court décolleté at all the functions, in spite of the fact that these functions took place in broad daylight and in pavilions completely open on one or more sides to the weather. Nor were they permitted so much as a net scarf for protection.

At the morning ceremony, that at which the spirits were informed of the accession, the foreign ambassadors and ministers were present, but were not attended by their staffs. The foreigners sat for nearly three hours in a long open pavilion while the Emperor, in the inner room of another threefold pavilion, made obeisance and performed the rites of worship.

The afternoon ceremony, that in which the people were informed of the happy event, was more interesting from the standpoint of the onlooker, and may really be considered the enthronement proper. A raised platform held the throne, which is a simple chair placed on a mat in the middle of an elaborate curtained structure much like a small summer-house, which is called the Takamikura. This raised and canopied throne was placed at the back of the large pavilion in which the ceremony was held. In front of the pavilion, in the courtyard, stood a double row of high officials, dressed in ancient costume and holding swords, bows and arrows, and other primitive weapons. Behind these men were brightly colored silk banners, — the sun banner, the moon banner, the banner of the "Good Omened Cloud of Five Colors," the banner of the "Eight Handed Crow" and other designs of mystic significance. Behind the pavilion, in two long corridor-like wings, about a thousand Japanese officials of high rank were graciously permitted to stand. They saw nothing whatever.

About seventy people who were admitted to the large pavilion fared better. These comprised the princes and princesses of the blood, a few chosen nobles, and the foreign ambassadors with their suites. The Empress was unable to attend these ceremonies, as they took place just before the birth of the "latest heir to the throne," so the throne which had been prepared for her remained empty. Princesses of the blood in the ancient and stately costume of the occasion stood to the left of the throne; to the right stood the princes and the foreign officials with their wives, for the foreign women remained by their husbands. Directly in front of the throne stood the crown prince, a straight little chap of about fourteen, in a stiff and elaborate costume. Count Okuma, the prime minister, stood at the throne steps.

### THE GREAT MOMENT

When the great moment arrived, trumpets announced the arrival of his Majesty, who entered the curtained Takamikura from the back. The curtains were raised, revealing his august Majesty clad in a kimono of dull orange, the color of the newly risen sun. Like every other detail of the ceremonies down to the head-dress of the lowest attendant, this was sym-

bolical. Under this dull orange robe he wore other kimonos embroidered with designs of the bamboo, the plum, the paulownia, the phoenix, and the dragon. This is the fashion set by the Emperor Saga, A.D. 820. Attendants placed on a table the Sacred Sword and the Sacred Jewels; the Emperor, who had been sitting, then rose to his feet, proclaiming by this act that he had ascended the throne of his fathers.

At this point the premier, who represents the nation at these ceremonies, descended the steps into the courtyard and stood facing the throne while the Emperor read a "rescript." Then the premier presented to him the congratulations and the assurances of loyalty from his subjects. Then the curtains were dropped and the enthronement was over. The Emperor was hardly visible in the draped throne, which was in shadow, and he remained not more than fifteen minutes.

After the ceremony the ambassadors and their suites repaired to their homes in gilt and satin carriages prepared for them. The Americans gathered in the apartments of Mr. and Mrs. Guthrie at the Kyoto Hotel, where Japanese formality might be forgotten and the court trains which had been rather in the way at the ceremonies could be spread out in all their beauty. They had been standing an hour and a half virtually out of doors in court décolleté, and tea and the fire were welcome.

"MAY HE LIVE TEN THOUSAND YEARS!"

But if there were some discomforts connected with the enthronement proper, there were still worse ones at the Daijōsai, or Harvest Festival. Fortunately neither foreigners nor Japanese women were present at this ceremony. The honorable but unfortunate court gentlemen who attended were obliged to sit from early evening till five in the morning in a cold courtyard, outside a fence, whence all they could see was a bit of roof under which the Emperor was giving thanks and feasting with the spirits of his departed ancestors. Not a few suffered severe colds and pains in consequence. There are advantages in belonging to a republic.

One of the most interesting of the smaller ceremonies was the dance of the Gosechimai, which took place at the formal banquet later in the week. This is danced by six beautiful young and unmarried peeresses, — eight are chosen but only six take part, — who were clad in fivefold kimonos. This dance, like all formal Japanese dancing, is really a series of graceful and dignified postures rather than a dance in the western sense. The young peeresses were very charming in their quaint costumes. This dance is believed to be twelve hundred years old and to embody a legend of the Emperor Temmu. This Emperor was playing upon a Japanese harp, so the legend says, when a strange cloud rose over the mountain and in the heart of the cloud appeared a wonderful being dancing in the rhythm of the Emperor's music. This dance is preserved in the Gosechimai.

To the visitors to Japan, one of the most interesting features of the whole event was the picturesque crowd in the streets and its heartfelt gaiety and good humor. Almost every night there were wonderfully decorative lantern processions on the streets and in the palace gardens, and costumed revelers rollicked past at all hours. Even the foreigners were caught up in the spirit of general rejoicing and found themselves joining heartily in the shouts of "Banzai! Banzai!" and repeating the wish of the Japanese people towards their Emperor, "May you live ten thousand years!"



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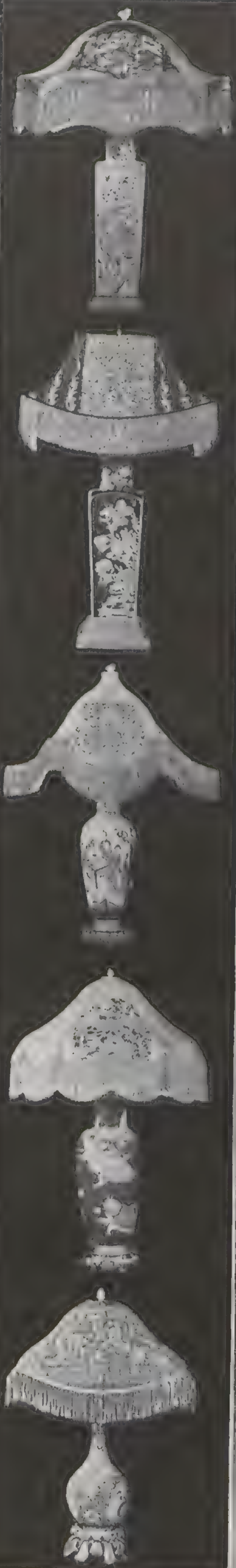
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## ADDING ART TO MUSIC FOR COMEDY'S SAKE

(Continued from page 51)

but though none of these classical imaginings of his have ever been exhibited in America, the great majority are now unconsciously applauding the ultimate results of his initial influence when they applaud the scenery of "Stop! Look! Listen!" or "Around the Map." Something new has entered into the making of our musical comedies; and this something new is art.

The sort of thing that Mr. Granville Barker disclosed to the eyes of our most cultivated theatre-goers in his production of "The Dumb Wife" and "Androcles," the sort of thing that the Washington Square Players are now disclosing to the eyes of a more democratic but still smaller section of the theatre-going public, is now educating the eyes of the whole great pleasure-seeking mob that supports the biggest shows of our biggest showmen. By a curious paradox, the most popular thing in our theatre at the present time is art.

There is, of course, a reason for this paradox. The essential principle of the new art of the theatre is firmly founded on a faith in the imaginative power of the mob. The art of the new stagecraft is essentially a romantic, as contradistinguished from a realistic, art; it is an art of suggestion, not of imitation. It achieves its effects, not by devoting a sedulous attention to details, but by suggesting, in some summary manner, a general impression of the whole. In a single word, it is an art of simplification.

### WHERE THE MUSICAL COMEDY LEADS

Our serious drama, at the present time, is still prevailingly a realistic drama. It is, therefore, inhospitable to the decorative artist, who is likely to find himself embarrassed by any super-imposed insistence on the actualities of here and now. Consequently, such an artist, despairing for the moment of any wholesale composition of such imaginative plays as "The Blue Bird" and "Peter Pan," must transfer his talents to the only type of entertainment that happens always in the realm of make-believe. In this particular regard, our musical comedies are more romantic than our plays,—more romantic even than our operas. In musical comedy, anything may happen—anywhere and anywhere; and this license affords full liberty to the decorative artist.

A great advance was made when Mr. Josef Urban was persuaded to lend his talents to the investiture of this type of entertainment. Mr. Urban began his career in this country as the scenic artist of the Boston Opera Company. Subsequently, for the so-called "legitimate" stage, he designed the scenery and costumes for "The Garden of Paradise" and for Miss Phyllis Neilson-Terry's production of "Twelfth Night." Subsequently still, he was employed to make designs for the Ziegfeld "Follies of 1915" and for the Klaw and Erlanger theatrical extravaganza, "Around the Map." To these successive labors he loaned the distinction acquired by a sound artistic training, and by a sincerely motivated search for the sumptuously beautiful.

Mr. Robert McQuinn, who designed the scenery and costumes for "Stop! Look! Listen!" is very different from Mr. Urban in the spirit of his art. In the handling of color, Mr. Urban is magnificent and splendid, but Mr. McQuinn is

delicate and exquisite. In the handling of line, Mr. Urban attempts the monumental, but Mr. McQuinn confines himself to the ingratiating. Mr. Urban's effects are more stupendous and more overwhelming; but Mr. McQuinn's effects are more lyrical and charming.

"STOP! LOOK! LISTEN!"

With the single exception of the production of "The Man Who Married a Dumb Wife," which was designed for Mr. Granville Barker by the gifted American artist, Mr. Robert E. Jones, the most beautiful production that has thus far been effected in this country is that of "Stop! Look! Listen!," which was designed for Mr. Dillingham by Mr. Robert McQuinn. The essential element in the art of Mr. McQuinn is the element of simplification. As a colorist, he deals mainly in those gentle tints which are exhibited to the eye of any tourist at Naples by the villas of the Posillipo. The blue of the sky, the green of budding leaves, amber, pink, and saffron, sing together in his work, in a sort of mild and minor harmony. In line, he manages to consummate a laudable suppression of details; a few simple sweeps, and, without any unnecessary virtuosity, he has suggested the composition of a vast and stimulating picture.

In his designs for "Stop! Look! Listen!" Mr. McQuinn has suggested the beach at Honolulu by a few sweeping lines and a summary assemblage of simple notes of color; and he has suggested the still more beautiful environment of a sort of never-never farm in a manner that would surely have elicited applause from Kate Greenaway herself. Gray and yellow, with a touch of blue and a single splash of red, are the color notes of the picture; and the lines are absolutely restful because of their complete conventionalization. Mr. McQuinn has also provided the crowd of people on the stage with costumes that are simple, acceptable, and never annoyingly bizarre, and that harmonize, both in line and color, with the background.

### HAMPERING THE DECORATOR

One or two of the costumes of "Stop! Look! Listen!" stab the eye with inconsistencies; and there is one scene that looks quite intolerably out of harmony. It is impossible for the critical observer to believe that this scene and these costumes were designed by the artist whose aesthetic touch is evident in all the rest of the production. In fairness, the program ought to state specifically that Mr. McQuinn did not design the backdrop of the scene on ship-board (Act III, Scene I) or the costume of the female acrobat who initiates Act III with a so-called "dance."

A critical observer may also state without audacity that Mr. McQuinn cannot possibly have been entrusted with the conduct of the lighting of the stage, throughout the performance of "Stop! Look! Listen!" The lighting is conventional and commonplace, and often spoils the fine effect of the scenery and costumes. This is merely a detail; but it is one of those details that have to be considered in any careful questioning of Mr. Brady's statement that America now leads the world in the production of musical comedies.





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Photograph by Peter A. Juley

To this painting of sea and jeweled rocks, a Dougherty of the accepted Dougherty type, was awarded the Carnegie Prize for the best painting in the exhibition, portraits excepted

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(Continued from page 65)

### Calendar of Exhibitions

#### NEW YORK

Berlin Photographic Company. Works by Emil Orlik, through January.

Braun et Cie. Galleries. Paintings by Gabriel Nicolet, from January 18 for several weeks.

Durand-Ruel Galleries. Modern French paintings, for an indefinite period.

Ehrich Galleries. Paintings by the lesser known old masters, for an indefinite period.

Fine Arts Building. Annual exhibition of the Architectural League, from February 6 to February 26.

Keppel Galleries. Drawings and etchings by Joseph Pennell, including recent New York etchings, from about January 20 to February 20.

Knoedler Galleries. Works by Cézanne and the Impressionists. Etchings by old and modern masters, from January 5 to January 29.

Lotus Club. Memorial exhibition of the works of the late Roswell Morse Shurtleff, from January 15 to February 1.

Macbeth Galleries. Paintings by Carlsen, Turner, and Garber, from January 19 to February 1.

Paintings by Charles W. Hawthorne and Jules Guérin, from February 2 to February 15.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning October 21.

Montrose Gallery. Paintings by Cézanne, from January 1 to February 1.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

New York Public Library. Print Gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and of engravings.

Reinhardt Galleries. Portraits by Wilhelm Funk, during January.

#### BALTIMORE

Peabody Gallery. Annual exhibition of the Baltimore Water Color Club, from January 3 to January 30.

#### HARTFORD

Wadsworth Athenaeum. Exhibition of the Connecticut Academy, from February 14 to February 28.

#### PHILADELPHIA

Pennsylvania Academy. One hundred and eleventh annual exhibition of contemporary art, from February 6 to March 26.

attitude of these artists may be, however, it is certainly regrettable in its effect upon the standard of work at Academy exhibitions. It would seem, too, that the attempt to give the younger men opportunity has been overdone and has resulted in further lowering the standard of excellence required for admission.

The other two possible explanations are less pleasant. One of them is the possible existence of bad judgment, partiality, or indifference on the part of jury and hanging committee—a possibility discouraging to both artists and public and seemingly less wholly without foundation than one could wish. A third and more excusable explanation is the possibility that, in their over-enthusiasm in the cause of larger galleries, artists perhaps submit and are encouraged to submit a large number of canvases which are not really of Academy grade, but which serve to swell the numbers which represent the excess of the exhibits over the hanging space.

It might safely be assumed that all three of these explanations contribute to existing conditions. Choose one or all of them, one must, however, or search the field for yet others; for there is an irreconcilable contradiction between the admitted vigor and growing excellence of American art and an exhibition that out of two thousand works winnows so poor a showing as that at the Winter Academy.

#### AS TO PRIZE AWARDS

The prize awards—always a matter of interest and equally certainly a matter of controversy—attracted more than usual attention this year from the fact that the two prizes established by the late Benjamin Altman were awarded for the first time at this exhibition. The first Altman Prize of one thousand dollars, for the best figure or genre painting, as well as the long-established Isidor Medal, for the best figure composition, was adjudged by a presumably competent jury to Charles W. Hawthorne for a group of four figures, called "The Offering," which might best be described as a Cape Cod Madonna. Good arrangement, rich color, and a reasonably serious intent assert decided merit for this canvas; but there is a lack of harmony between the very realistic treatment and the highly ideal subject, and a lack of any deep significance back of the work, which leave a feeling that,

(Continued on page 116)



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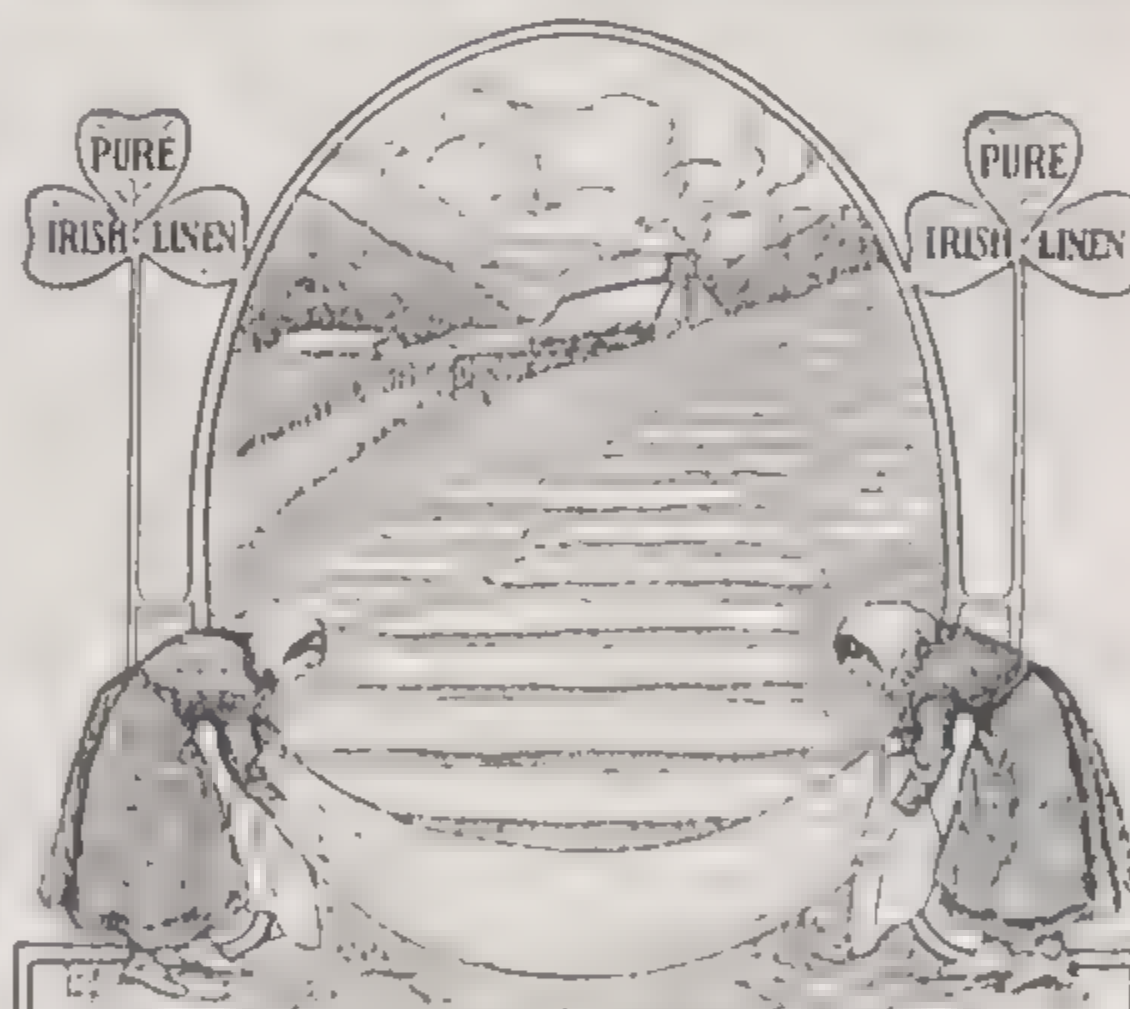
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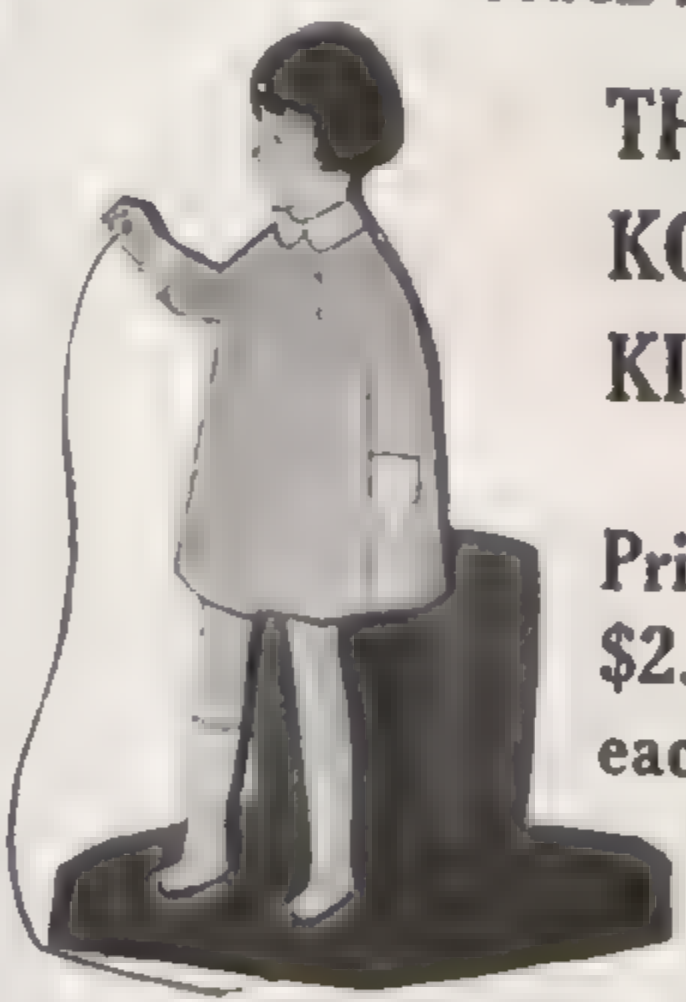
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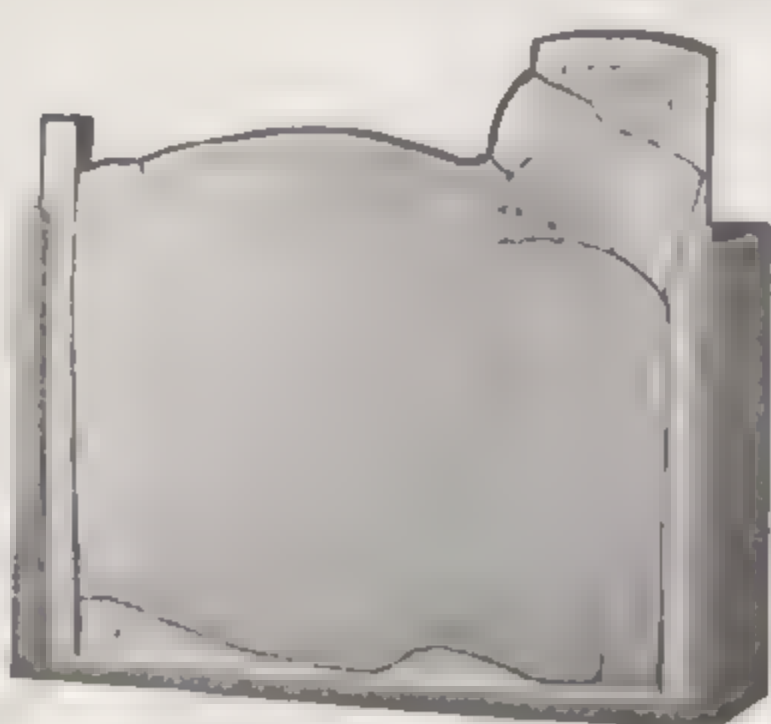


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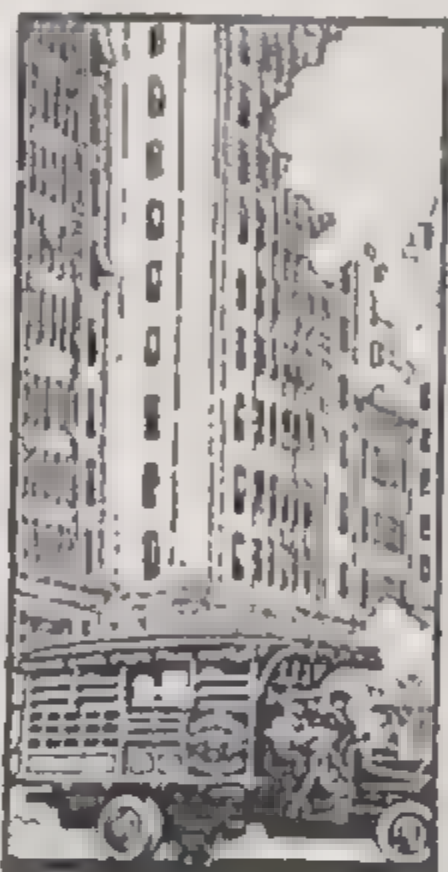


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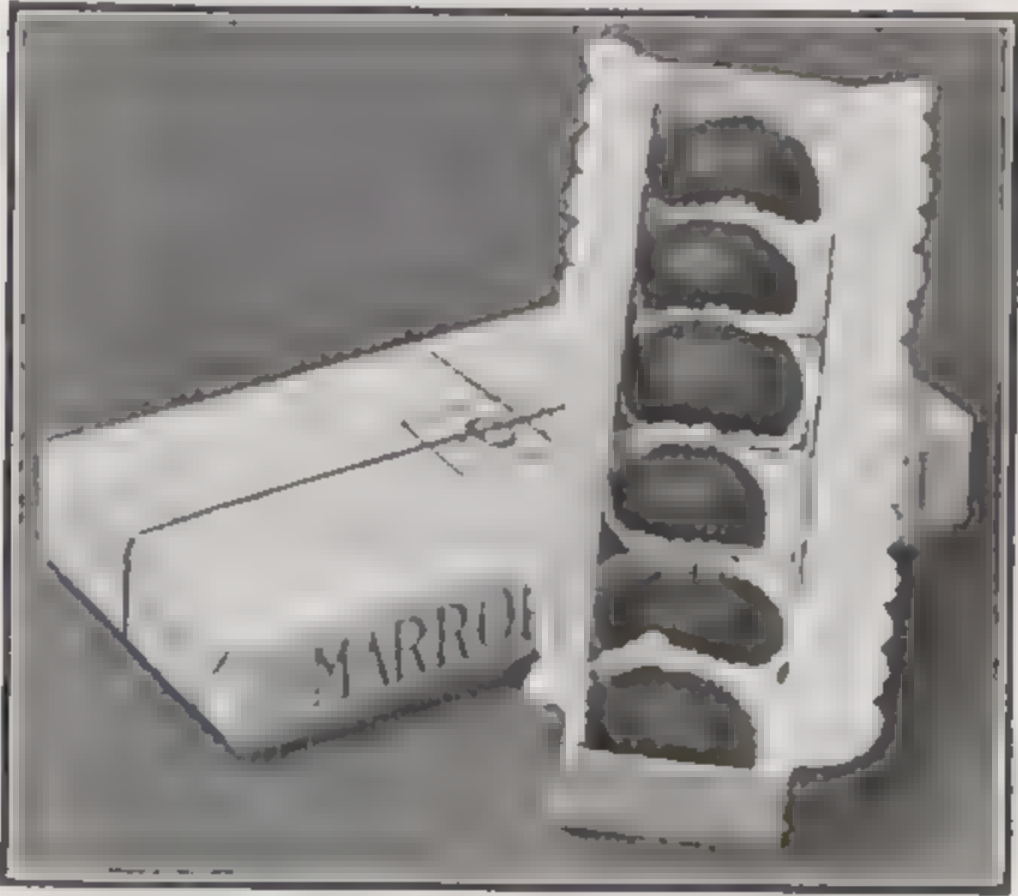
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(Continued from page 114)

although this canvas may have been the best of its type in the exhibition, it did not, by its intrinsic merits, deserve so high an honor.

In the award of the second Altman Prize of five hundred dollars for the second best figure or genre painting, one may heartily acquiesce, for it went to Daniel Garber for "Tanis," a poetic, serious, and excellent study of light expressed in unquestionably pictorial language. In this painting Garber has posed his model, a fair-haired little girl in a thin frock, directly between him and the sun, against the background of a sun-filled garden, and the resulting picture of light in all its phases of direct and indirect brilliance is not only true, but delightful. The same love of light appears in another canvas by this same artist, a painting of exquisitely feathery, light-filled trees, called "Up the Cuttlossa."

SEASCAPES AND THE CARNEGIE PRIZE

The Carnegie Prize seems in late years to have developed an affinity for sea paintings which is not required by the terms of the award. It went this year to Paul Dougherty, for a decidedly perfunctory "October Morning," with jeweled rocks of the characteristic Dougherty type scattered about in a splashing sea. If the Carnegie Prize so leans to sea paintings, it might have been worth its while to look twice at Frederick J. Waugh's "Surf in Sixty Fathoms,"—a thing of wonder in the wet weight, and translucent blackness of its waters, which break, here and there, into foam and green-lighted waves.

A wholly delightful painting of the sea in sunny mood was Emil Carlsen's "Entrance to St. Thomas Harbor." Carlsen is a poet in paint, and few artists have expressed more fully the enchantment of a calm sea of misty blue beneath a warm haze of summer sky. Unfortunately, Carlsen's execution does not always equal the beauty of his idea, and in this canvas his treatment of the rocks in the foreground is over-summary and fails to express their solidity.

An exceptionally fine harbor scene is "The Autumn Fleet," in which Jonas Lie demonstrates anew his ability—



In the poster contest held in honor of the two hundred and fiftieth anniversary of the founding of Newark, the first prize of one thousand dollars was awarded to Adolph Triedler

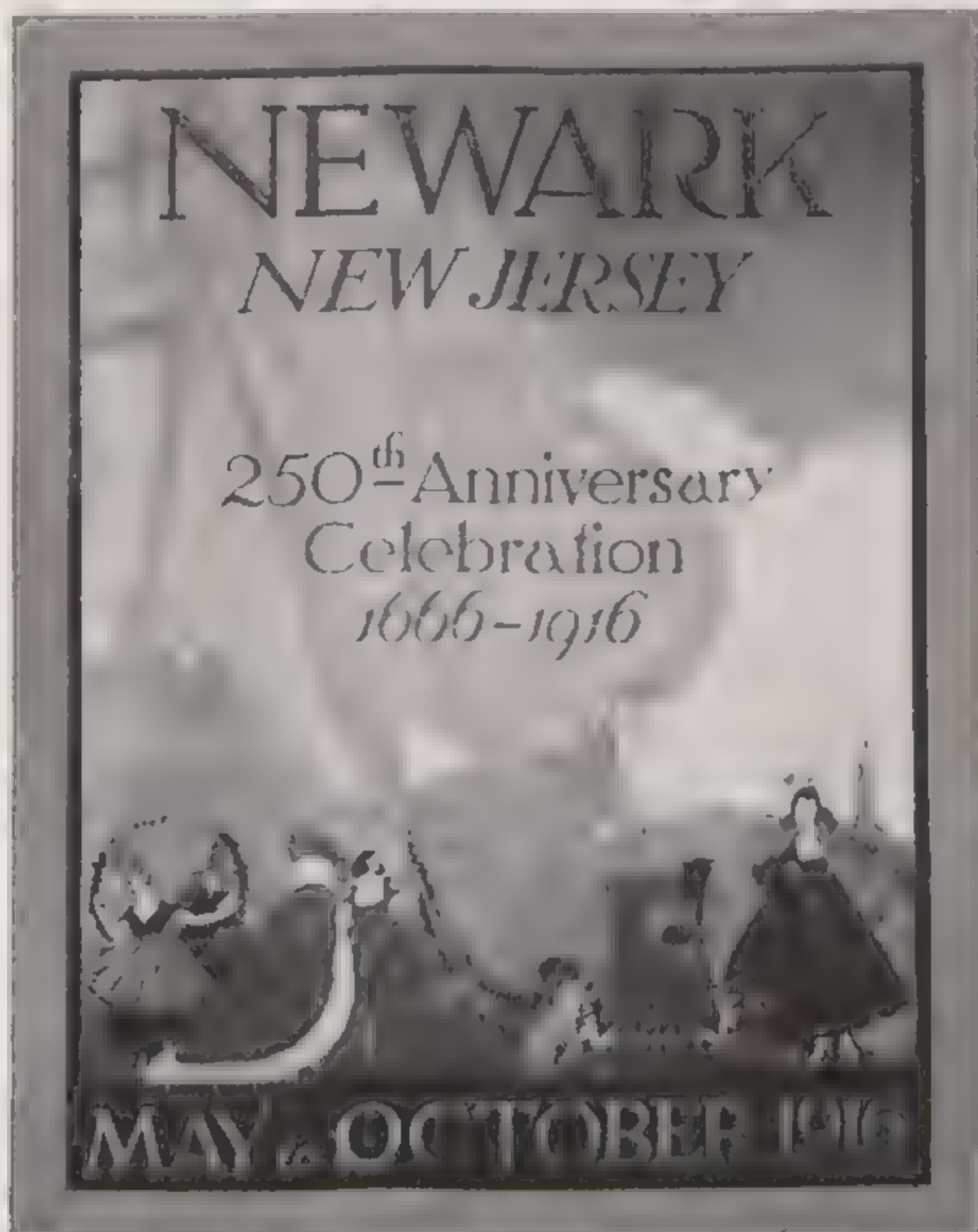
already proved in his Panama Canal Work—to weld many elements into a solid and consistent composition. The unifying element in this composition is light used as the old Dutchmen used it. The light on the sails catches the eye as it leaves the white boat or two in the foreground and carries it on and on into the very background, where it is skilfully transferred to light-touched clouds which bring it back again to the white boats of the foreground.

Luis Mora comes in for so much criticism as the man responsible for the drastic elimination which was practised by the hanging committee that it is pleasant to turn attention to the merit of his painting of "Two Brunettes." Suave and brilliant,—as Mora's painting always is,—this work is excellent in its study of the contrast between the brunette of brilliantly white skin and clear color and the brunette whose rose tones melt into a soft and creamy ivory.

### THE NEWARK POSTER CONTEST

Of artistic interest is one feature, at least, of the preparations now under way for the celebration of the two hundred and fiftieth anniversary of the founding of the city of Newark. In order to obtain unusual posters for this occasion, the committee who are organizing this fête recently held a poster contest, to which a hundred and sixty-three artists submitted two hundred and thirty designs. After being exhibited at the Newark Public Library, a selected number of these posters were brought to the Anderson Galleries in New York, where they presented a brave and brilliant showing.

Three substantial prizes were offered in this contest. Of these, the first prize of one thousand dollars was awarded to Adolph Triedler for the striking poster shown at the top of this page. The second prize of five hundred dollars was won by Helen Dryden, for a poster which combines the ship which brought the founders of Newark and figures which suggest the carnival of the celebration. The third prize was awarded to A. E. Foringer for a poster representing Newark as a beautiful woman poised on the wheel of progress.



The five hundred dollar prize in the Newark contest was borne away by Helen Dryden in honor of a spirited and decorative carnival scene

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443 FOURTH AVENUE

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NEW YORK CITY





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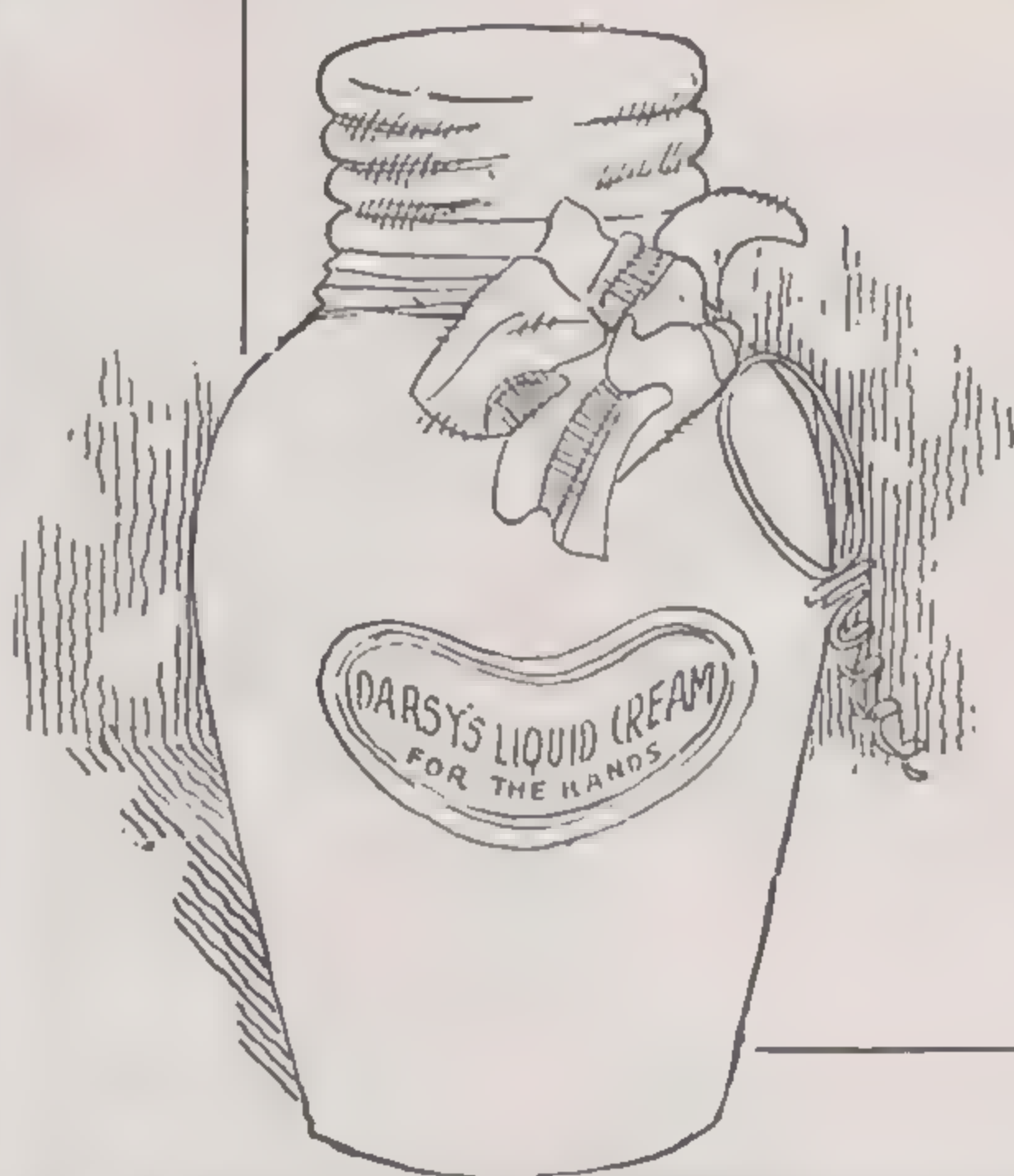

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Stunning cap of pleated net, with purple satin bow and streamers, \$3.75. Other caps, 25c up. Aprons 25c to \$5.



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**Coats and Bonnets**  
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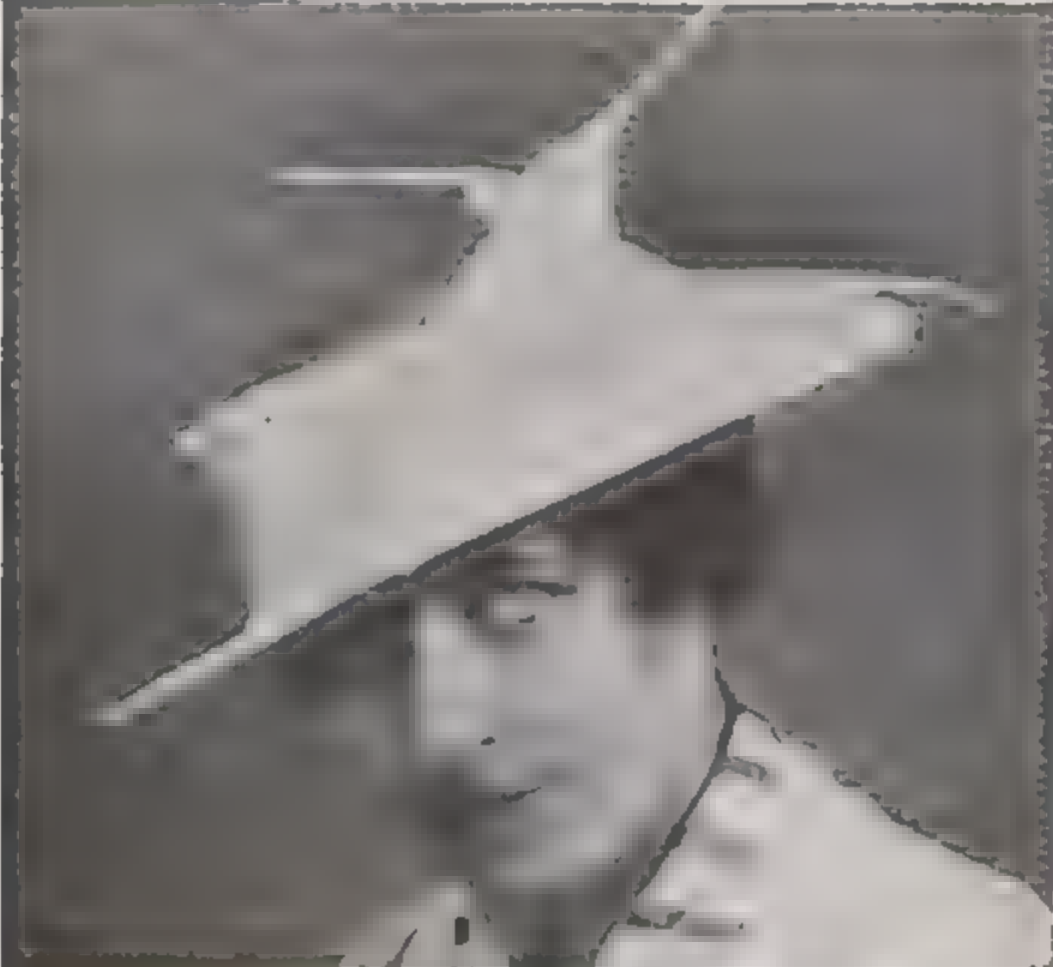
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NEW YORK.

## BELOW the HEM of FASHION'S GARMENT

(Continued from page 40)

silver with a simple engraved border; it measures two inches across. The square buckles, which also measure two inches, are of engraved silver and are excellent for colonial pumps. The buckles in the lower part of the circle are of cut steel, which is again much in favor. The oval buckles measure two and one quarter inches, while the square one measures two and one half inches across.

At the upper right on page 40 is pictured one of the new high-heeled boots. It is made of white buckskin stitched with white, and has a white heel and sole. This is an excellent type of boot for wear with a white flannel suit or a simple afternoon frock. To the left of it is a typical colonial pump with silver buckle, the type of pump which is one of the assured models of this season. It may be had in practically all leathers and with almost any style of buckle, though the plain buckle is perhaps best suited to it.

The sports shoe, in the middle of the line, is distinguished by its excellent construction and by the smart lines of the perforations. Of dark tan leather is the perfectly plain and very smart pump second from the left. This model has a two-and-one-eighth-inch heel.

In selecting her new boots for spring, the smart woman will not overlook a pair or two of skating boots, for most of the

indoor rinks have arranged to remain open late in the season. A skating boot of unusual excellence is shown at the extreme left in the row at the top of page 40. This is cut with a separate top section, carefully shaped to obviate any uncomfortable wrinkling just above the ankle when the foot is thrown back. With the skating boot is a smart wool stocking for sports wear. It is pictured in white with yellow dots connected by yellow lines, but it comes in various colorings, including heather mixtures.

In the lowest sketch on page 40 are illustrated various types of stockings which the well-dressed woman will include in her spring wardrobe. The one which the woman holds in her hand is of silk, woven with white and black threads in pleasing fashion and prettily clocked with black. This stocking also comes in delicate colorings, such as mauve and white, for boudoir wear, and it is both new and smart. At the extreme left in the box is a fine white French lisle stocking with a fine open rib and simple white clocking. The dark stocking is of silk and has a very fine open mesh over the instep. It is made in bronze and in all the evening shades. At the extreme right are pictured a pair of white silk stockings with a new type of lace clocking which is graduated in length over the ankle.

## SETTING the PALETTE of the MODE

(Continued from page 40)

breakers; "tea-rose" is its companion tint in pink; "sunset" is one of those exquisite yellow tones which seem as though they must be fragrant; "blossom" is the loveliest of pinks lightly brushed with amethyst; and "mist," the merest wraith of gray.

In the French color cards may be noted the same tendency toward subtle rather than striking colors, yet a determination to get away from very dark tones is well evidenced. Some one has very prettily spoken of the new shades as "sympathetic" colors. It is as though, while feeling that she must shake off the depressing influence of the war, the mode yet had not the heart to don gay bright tones, but were venturing timidly into soft quiet colors. A less romantic explanation of these new tones, of course, is the fact that they require less dye than the darker or more vivid shades, and the dye situation has now become acute. A notable evidence of this is the fact that the same material in a dark or strong color sells at a considerably higher price than it commands when dyed in pastel tones. This is a reversal of the usual condition, as the care required in dying pastel tones has always made fabrics in pastel colors more expensive than those of deep tone.

### A WHITE SEASON PERFORCE

As there seems now to be some doubt as to the ability of America to produce even satisfactory black dyes, a matter in which no great difficulty was anticipated, it is likely that a great deal of white will be worn during the late spring and summer. Conflicting opinions are expressed as to the reasons why good dyes can not be made here, and of course every effort is being made to relieve the situation. The truth of the matter seems to be that, while America could make satisfactory dyes, Germany can make better ones, or at least can make them more cheaply; for this reason, it has not impressed American capitalists as good policy to invest in expensive dyeing plants which perhaps could not be operated to financial advantage after the war.

In the color card sponsored by Claude Frères et Cie. of Paris, are found many of the tones which the American textile manufacturers have adopted. A shade called "alpin" is not dissimilar to "Holland blue," although it has more purple in it; a shade called "jus" is almost identical with "java"; "creusot" is just a shade lighter than "mist"; and "tussor" has a little more yellow in it than "hay." A very wearable, greenish blue is called "mitylène"; "mousse d'eau" is a bronze tone which would be beautiful in velvet or in soft wools; and "fraise" is a lovely dull strawberry rose tone.

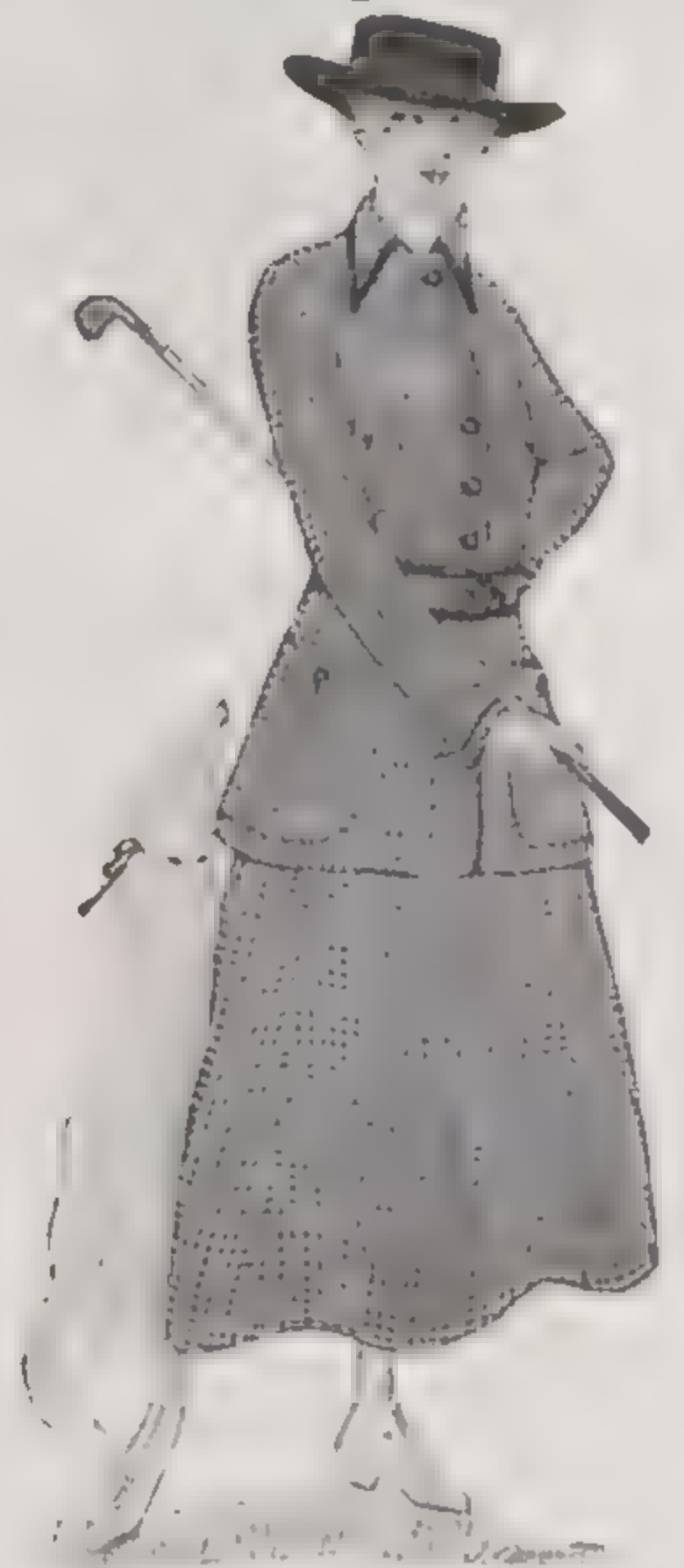
### COLORS FROM FRANCE

The Chambre Syndicale des Fleurs et Plumes advocates, on the whole, rather brighter tones, but even these are not clear gay colors; all have a certain suggestion of chalkiness about them. An attractive possibility of these soft tones is that many of them may be combined without clashing, and this will doubtless result in the greater use of combinations of colors in spring costumes and hats. Probably the most interesting shades on this card are the six in the series of "chasseur," possibly inspired by the coats of the chasseurs Alpins. They begin with a soft grayish blue tone, which has also a hint of green in it, and range through six gradations of color, as though the artist had added each time a little more blue and green, and a little black.

Prominence is also given on this card to violet tones, which are grouped together as "souvenance," the graceful French term for remembrance. This series begins with amethyst and ends with a tone which is almost exactly like that which we know as prune; "mint green" is represented by "lumineux," and to take the place of cerise comes the middle tone "cocarde," which, however, is not a cherry color but a shade between carmine and cerise. The lovely pale pastel colors which this card shows have pretty flower names such as "physalide," "silène," "cédrat," and "pétale," and the French equivalent of the American "mist" is found in "vapeur."

# GOLFLEX

Knitted Sport  
SUITS



GOLFLEX is our own exclusive knitted cloth, not woven like other clothes. It is the material De Luxe for sports wear. You can crumple it, force it into a hand bag and otherwise muss it up. It won't wrinkle, bag or sag.

The colorings are exquisite, all the heather shades, besides the plain colors in white, reseda, fawn, gold, yellow and other pastel colors. Write us for booklet and samples and the nearest Golflex shop.

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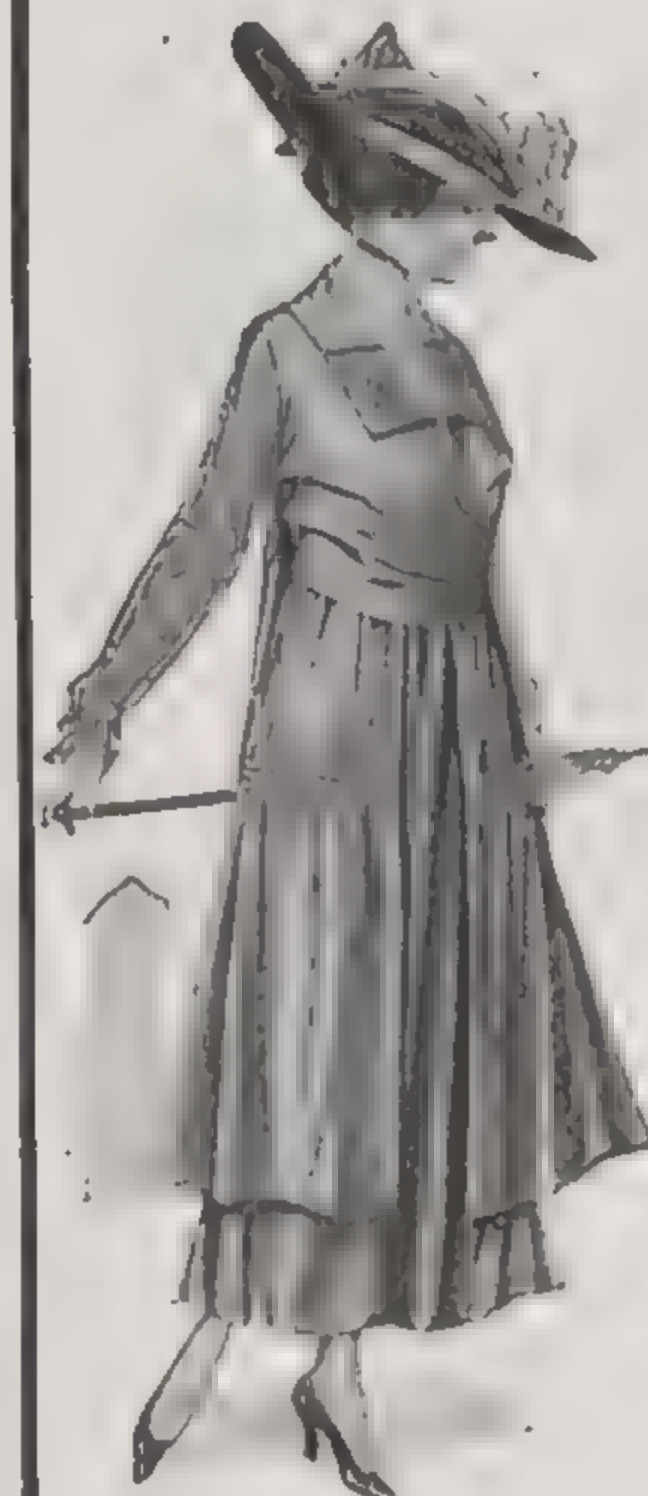
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Distinctive apparel—very moderate prices—personal attention

Dresses, Coats, Suits,  
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(Also Extra Size Attire)



As illustrated, afternoon gown of first quality charmeuse or pussy willow silk. Any color. An advance Spring model. Very good lines; beautifully made and trimmed with hand embroidery.

Special  
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Mme. Leonard also specializes in  
Self-Adjustable  
Maternity Wear

inconspicuously smart and exclusive interpretations of the mode, as well as original designs, to meet every need of the mother-to-be.

Write Dept. V-2 for fashion book





# Kenyon

## Roller Skater Coats

### Early Spring Styles To be Worn Down South

Style No. 904. Light-weight Velour check, with contrasting band on collar, cuffs, and bottom of coat. Made in cloths No. 638, Black and White check, with Terra Cotta overplaid and band; No. 639, Black and White check, with Royal Blue overplaid and band; No. 640, Black and White check with Bolling Green overplaid and band; and No. 710, Black and White check with bright red overplaid and band, at \$16.50.

Style No. 900. Light-weight Velour, with contrasting band on collar, cuffs, and bottom of coat. Made in cloths No. 631, French Rose, with white band; No. 632, Bolling Green, with Raspberry band; No. 633, Light Tan with Bolling Green band; No. 708, French Rose with Bolling Green band; and No. 709, French Blue, with Bolling Green Band, at \$16.50.

Style No. 2902. Velour plaid, Silk lined. Made in cloths No. 696, Light tan ground with Royal Blue overplaid and band; and No. 625, Green ground with red overplaid, at \$27.50.

*Write for small samples and the name of a nearby dealer who sells Kenyon Coats*

## C. Kenyon Company


5th Avenue Building, 5th Avenue and 23d Street  
NEW YORK

Chicago: Congress and Franklin Streets

Actual Photo  
Style No. 900

Actual Photo  
Style No. 2902

Actual Photo Style No. 904



**This is the  
"Prudence"**

**Solid Mahogany, \$9.50**

It is a better Sewing Cabinet—more convenient and far more attractive than former models. It stands 30 inches high, is ample in size yet very light and easy to carry. There is a sliding tray for scissors, thimbles, spools, etc.

We will promptly send you information concerning any piece of furniture in which you are interested

**W.A. Hathaway  
Company**

62 West 45th Street, New York

"Furniture of the Better Kind"



**Krementz**

GOES IN LIKE  
A NEEDLE

HOLDS LIKE AN ANCHOR

**SOCIAL** convention permits so little latitude in choosing a man's formal apparel, that his jewelry, though seemingly but a detail, requires more than ordinary consideration.

*Correctness is paramount; then quality, design and finish.*

The name "Krementz" on any selection of evening studs, vest buttons and cuff links is the recognized jewelry pass-word into the sanctums of society.

Sold by the better jewelers. Write for booklet V3.

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**DRESSES**

*Spring Models  
now on display*

*Waldorf Building*  
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Wholesale  
only



# Beauty and the Stage

Probably no women in the world are so particular in the matter of personal appearance as actresses.

When these women on whom the public eye is continually focussed, here and abroad, such as Cleo de Merode, Mlle. Lillian Greuze, Jeanne Faber, Lavalier, Lily Elsie, Marie Lohr, Jean Aylwin, Phyllis Neilson-Terry, Marjory Maude, Pauline Chase, Maxine and Gertrude Elliott, Fanny Ward, Grace George, Kitty Gordon (whose charming picture is here reproduced), and hundreds of other famous women, when such women testify wholeheartedly to the unexampled value of the Valaze Beauty Preparations, which Madame Helena Rubinstein, the famed European Beauty Consultant, has brought with her to this country, it should serve as a more than sufficient hint to the average woman as to what she must use that her appearance might be faultless.

If you are unable to receive treatment at Mme. Rubinstein's New York "Maison de Beauté Valaze" in Forty-ninth Street, she will advise you by mail and provide you with a suitable course of Home Treatment by means of one or another of her various famous specialties.

For your immediate convenience there are mentioned below several of these specialties, one of which is of particular interest at this time of the year:

## Her Newest Creation VALAZE OUTDOOR BALM ROSE

Now that the cold weather is upon us legions of purple faces are to be seen in the streets of our cities. This is bad make-up in the ruthless grip of bad weather.

Valaze Outdoor Balm checks this tendency of so many faces to discolor in cold weather.

Another annoyance due to bad weather and bad make-up is that, owing to the hardening or caking-up of inferior preparations, lines and wrinkles are produced on the face which in reality would not be there but for the disfiguring effect of the face wash or dressing cream used.

*Tout au contraire.* Valaze Outdoor Balm helps to retain the skin's natural suppleness and prevents shriveling and that horrid pinched appearance, so that the skin cannot help but present a smooth, soft, unbroken surface.

Valaze Outdoor Balm guards the skin against blisters, chapping and discoloration caused by drying winds, cold or extreme heat.

You wear no mask when you use Valaze Outdoor Balm.

Your face looks natural, yet flawless.

Price—\$1.50, \$3.00 and \$5.00 a jar.

## VALAZE BEAUTIFYING SKINFOOD

An English lady of the highest social standing, whose name, well known to every woman here and on the other side, discretion forbids to mention, said, "Valaze is as necessary to me as the fresh air."

Why?

Because it has been proved Valaze produces a smooth, soft, flawless skin.

Because it dispels freckles, tan, sallowness and weather-beaten appearance.

Because Valaze moderates and prevents lines, crowsfeet and similar defects.

Because it is the only preparation of its kind which does not encourage the growth of superfluous hair.

Because it works constantly for the freshness of the complexion and its pure flesh-tints.

The price is \$2.00 and \$6.00 a pot.

Pot sufficient for six weeks' use, \$1.00.

Mme. Rubinstein's booklet "Beauty in the Making." In it she discusses every possible blemish and defect to the complexion and how to remove them. It will be sent gratis upon receipt of 2c in stamps.

## MME. HELENA RUBINSTEIN

15 East 49th Street, New York City

LONDON, W.: 24 Grafton Street

PARIS: 255 Rue Saint Honoré

Valaze Preparations obtainable in San Francisco at Fairmont Hotel from Miss Ida Martin, Apt. 700.



## Miss Kitty Gordon

that superb woman and artiste, writes—

"I should like to tell you how very excellent your Valaze is. I am using it every day with splendid results and can honestly say it is the best I have ever used. I shall certainly recommend it to my friends. Your other preparations are delicious also."

*Kitty Gordon*

## VALAZE VEIN LOTION

Nearly every woman when she examines her face will find on it small, wavy red lines, tiny congested or broken veins, especially on the sides of the nose and on the cheeks. These disagreeable blemishes are particularly annoying with colder weather. Valaze Vein Lotion is the only preparation known in the world used in such instances. Price, \$3.00, \$5.00 and \$10.00 a bottle.

## VALAZE ROMAN JELLY

This is a new astringent balm which consolidates and makes firm loose and flaccid tissues. The tightening and smoothing out of the skin about the temples and about the eyes it accomplishes is most remarkable. \$1.50 and \$3.00 a bottle.

## PARIS CASTS the SHORT BRIGHT SHADOW of the MODE

(Continued from page 32)

Under the sign of the Green Cross one of the little shops in the Opéra quarter is selling, for the benefit of the wounded, little bags of queer shapes and odd colors, fashioned from old gloves. Some of the gloves had belonged to the aviators Sommer and Delaunay and bear their signatures. One interesting bag was made by the clever fingers of Mme. Sarah Bernhardt, and she has carefully signed it. Mme. Yvette Guilbert also contributed a little bag made of a pair of her own gloves, while other bags bear the signatures of M. Maurice de Feraudy of the Comédie Française, Henri de Régnier of the Académie Française, and other well-known Parisians. There are purses, tobacco pouches, fan and handkerchief bags, and all sorts of leather trifles ingeniously made and effectively decorated. There are bags of silk, too, work-bags, opera-bags, and hand-bags for the street. They are usually made of thick faille in black or dark colors, and are beautifully beaded with jet, steel, or crystal.

Perhaps it is owing to the scarcity of leather that almost all of the bags shown now in the regular shops are of silk. They are trimmed with metal or beads, and topped with painted wood, real or imitation shell, or silk-covered metal. Instead of a proper clasp, some of the prettiest of these bags are closed with draw strings, either of silk or cord. Paquin, Premet, and Lanvin all show bags of this description, and some of them are exquisitely pretty. The newest Paquin silk bag is clasped under a porcelain rose—a delicately tinted, petaled flower—instead of under the familiar crystal or amber ball. It is really surprisingly pretty.

## THE MONEY QUESTION

Very interesting are some of the bits of war jewelry, fashioned by soldiers at the front from bits of the enemy's projectiles, and sent back as souvenirs to friends in Paris. There are rings of aluminum, bearing various devices in copper, among which one of the most effective is the cross of Lorraine. From Rheims comes the ring of aluminum with a bit of glass from *la grande rose du portail* inset—a bit of "the heart's blood of France."

Conversation about things to buy and sell and make change over reminds one to ask what has become of all the copper money in Paris—those great cart-wheels which are so heavy to carry and so useful for "pourboires"? No one seems to know. Some say that they have all been collected in the tin boxes in which shopkeepers keep their day's takings and are still in those same tin boxes. Others hint darkly that they have been collected by agents of the enemy and carried into the enemy's country, where they are now being sent back to France in the form of shells aimed at her gallant troops. At any rate, there is a decided lack of the once despised coppers which is productive of many little difficulties. The taxi drivers of Paris are rejoicing at receiving pourboires of unusual size, wrathfully proffered by indignant "fares," for the taxi driver is canny, and always declares he has no change, whether he has or no.

Then, if one happens to buy in a large shop a pair of gloves for five francs-fifteen and tenders six francs in payment, the change is given in stamps. It is useless to protest; it is stamps or nothing. After several purchases one is the unhappy possessor of several francs in sticky crumpled stamps.

Then the bright idea occurs to one to pay for the next article with stamps, on

the basis of the poor rule that won't work both ways; but, quite surprisingly, stamps are refused in payment. This rule occasions many amusing little scenes, especially in the post offices, where change is constantly given in stamps which are as constantly refused in payment for postal orders or telegrams. The buyer insists on paying with stamps and the personage behind the grill as persistently refuses them; the controversy usually ends by some one declaring vehemently that every one is "stamped," which is picturesque French for having "a bee in the bonnet."

This shortage of copper money has caused every one to notice that France is a country where, notwithstanding revolutions and evolutions of every kind, "*la loi est la loi*." In the stations of the underground railway, one sees white officials everywhere informing the traveling public that according to the order issued in 1790, every one is requested to present the exact fare. 1790! Shade of the august Louis! What would that unfortunate monarch say, I wonder, if he could have a peep at Paris and see that to facilitate the conducting of an underground electric railway his royal order is still in vigor?

## TOYS NOT MADE IN GERMANY

As to money—exact change, or otherwise—practically everything in Paris costs more than it did a year ago. Even the old silver shops in the rue de Provence have raised their prices, while as for the great bargains in silver, furniture, jewelry, and fine furs of which one heard rumors months ago, they are simply not to be had. Not only is this true in Paris, but in outlying districts as well. The poor are well looked after by the government and by private charities, and are seldom reduced to selling their few belongings, while the rich and the great middle class are "sitting tight" and waiting for the war to end. While they wait they occupy themselves in finding work for the refugees and for soldiers crippled by the war. There is a great toy-making project on foot, in which plans have been made for the beginning of a great industry which will give lucrative employment to hundreds of workers and which will supply the world with toys not made in Germany. Toys are already made, after a fashion, in many of the Parisian workrooms, but nothing like a permanent industry has been achieved as yet.

## THE "BARAQUES" OF THE BOULEVARDS

In connection with toys one always thinks of the *bariques* which always appear on the boulevards and side streets of Paris shortly before Christmas time. They have an interesting history; from year to year for centuries these open-air shops have delighted Parisians. Long ago they appeared on the old Pont-Neuf, and later on, until 1725, between the St. Michel bridge and the Pont au Change in the Cité. Under Louis XV and Louis XVI these fairs took place in the Palais Royal, and for several years the toys they sold were much in vogue. Some of them were painted by great artists; even Watteau designed some of the pretty dancing puppets.

It was not until 1789 that *bariques* were allowed on the boulevards. In 1839 they were forbidden again, but Napoleon III reestablished them in 1852 in order that industrious workmen might sell their toys directly to holiday buyers, and thereby make greater profits.



# Deafness Mastered

THE day of imperfect hearing is past. Science rivals nature in the marvelous New 1916 thin receiver model Mears Ear Phone—the world's greatest hearing device for the deaf, it transmits sound without blur. Write today for our special direct from the laboratory price and 15 days' free trial offer.

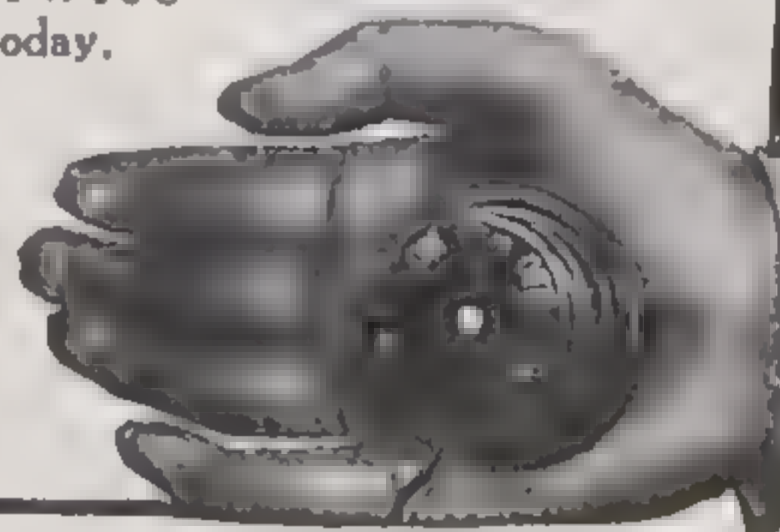
## Perfect Aid to Hearing

The Mears is the only scientific instrument for the deaf. It marvelously covers 96 degrees of sound—every range of tone of the human ear. A touch of the finger adjusts it.

**15 Days' Free Use** This wonderful instrument can be tried for 15 days to prove its value before purchasing. Write today for free book and name of satisfied users in your own state.

**Book FREE** Our free book is a highly valuable treatise on deafness. Send for it today. Get our special fifteen days' free trial offer and low direct laboratory price. If you live in or near New York, call for free demonstration; otherwise write. Do it today.

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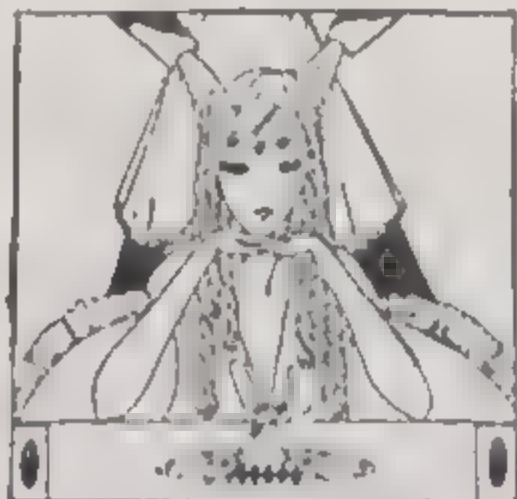


## "Wood-Lark"

The Shampoo that CLEANS the scalp and removes DANDRUFF. In boxes containing six cubes—one cube sufficient for abundant shampoo. Buy it to-day at any toilet goods counter or send

25 cents

Woodard  
Clarke  
and  
Company



"Wood-  
Lark"  
Bldg.  
Portland,  
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## "Mum"

(as easy to use as to say)

gently neutralizes  
all bodily odors

and prevents discomfort from perspiration or any other natural causes.

"Mum" is a great all-the-year-round comfort—especially for women.

25c at nine out of ten drug- and department-stores.

"MUM" MFG CO 1106 Chestnut Street Philadelphia

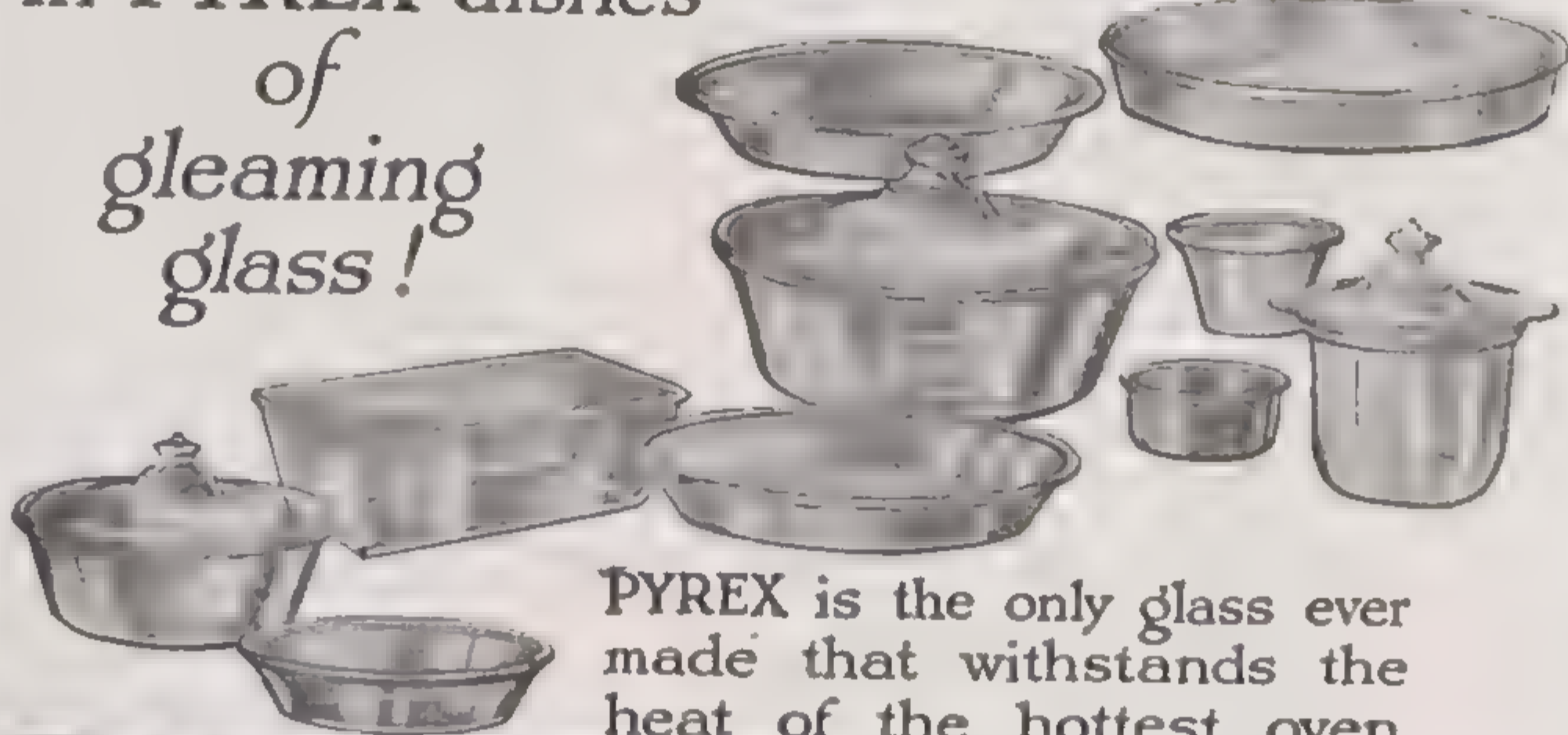
Are Your Eyebrows and Lashes  
As Attractive as Mine?

Eyebrowine makes your Eyebrows and Lashes heavy, long and luxuriant. Follow our simple directions and add 100 per cent. to your beauty, charm and attractiveness. Absolutely harmless. Mailed in plain cover on receipt of price 25c or 50c and \$1.00.

REES MFG. CO., 940 Columbia Ave., Phila., Pa.



The new way to bake —  
in PYREX dishes  
of  
gleaming  
glass!



PYREX is the only glass ever made that withstands the heat of the hottest oven.

**PYREX** Glass Dishes  
for Baking  
("FIRE-GLASS")

SINCE the beginning of time, baking has been done "in the dark," in utensils impervious to light. No one through all the ages that has ever before been able to bake in a glass dish, for the heat has always broken the glass.

Now science brings Pyrex, an absolutely new and wonderful substance that does not break in the oven. Pyrex has the transparency, the glisten, the look of glass, but it is no more the ordinary glass of commerce than a diamond is a rhinestone!

Pyrex draws back the curtain from your baking, lets in the light, and enables you to see what is going on inside the dish. Thus for the first time in the history of the world, baking can be done with scientific exactness.

Made by secret process, Pyrex is both durable and charmingly dainty. You bake faster and better, bake and serve in the same dish, wash the dishes with the utmost ease, polish them to scintillating purity. Booklet on request.

Pyrex Glass Dishes are made in a large variety of shapes and sizes, ranging in price from the Custard Cup at 15c. to the 2-qt. Casserole at \$2.

On sale by leading china and department stores and specialty shops everywhere. Gimbel Bros., Lewis & Conger, N. Y.; Marshall Field & Co., Chicago; Jordan Marsh Co., Graham & Streeter, Boston; Wright, Tyndale & Van Roden, Gimbel Bros., Philadelphia, etc.

CORNING GLASS WORKS,

Established, 1868

CORNING, N. Y., U. S. A.

## Mrs. Adair

### GANESH TOILET PREPARATIONS

Is winter weather ageing? Puff! Such a thought! Mrs. Adair's fair clients disdainfully snap their fingers at the time-worn legend. With the Ganesh aids at their command, they are seen with complexions as fresh as June roses during the months that many women are blanched and haggard.

Among the Ganesh Preparations they call to their assistance at this time of the year, are:

The GAN-ESH Parisian Beauty Neige Cream. This greaseless preparation protects the skin against cold winds and preserves it, giving a satin finish; also removes marks

left by collars. Three colors at \$1.50.

When the face is rough and chapped, the GANESH Balm Cleansing Cream gives quick relief; excellent for the most sensitive skins. Jar, \$3, \$1.50, 75c. If the hands are reddened or chapped, the GANESH Hand Cream will make them soft and white. \$1.

Sometimes the constant contrast between hot rooms and cold winds loosens the skin, making it sag and producing puffiness. For this the GANESH Diabie Skin Tonic is superb; it

strengthens and tones the skin, closing the pores and whitening. Bottle, \$5, \$2, 75c.

If the rigorous weather combined with winter's social demands have brought actual lines or hollows, the muscles and tissues under the skin must be at once rebuilt and made healthy. For this purpose nothing matches the GANESH Eastern Muscle Oil; this nourishing oil braces the sagging tissues and keeps the contour firm and youthful. Bottle, \$5, \$2.50, \$1.

If the jaw relaxes during sleep, causing the mouth to open, nose to mouth lines will eventually form, and, if one is inclined to fullness, the double chin will soon appear. To this emergency only the GANESH Chin Strap (illustrated) is equal. By wearing it every night, the firm smooth outline of the chin and throat will be assured. \$5, \$6.50. To overcome forehead lines, the GANESH Forehead Strap (illustrated) is designed. \$4, \$5.

Mrs. Adair's printed lecture and a little book describing all the GANESH Specialties, will be gladly sent on request. Free advice is given those who write Mrs. Adair personally. Orders received by mail are promptly filled.

The GANESH (original) Strapping Muscle Treatment, administered at Mrs. Adair's New York Salon, accomplishes a rapid restoration of the contour and eradication of skin evils by making strong and healthy the muscles and tissues under the skin. \$2.50 a treatment. The Ganesh Treatment for Tired, Lined Eyes is \$3.50.

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92, NEW BOND ST. W.

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PARIS  
5, RUE CAMBON

Proper Garb  
For Your  
Maid



LaMode is the service dress de luxe—the correct apparel for the maid, in the most exclusive household. Daintiness, durability, and 309 practicability are the earmarks of these high-standard service dresses—there is success, experience and training behind every garment bearing the name

No. 309—In Black Cotton Pongee \$3.50  
No. 333—Same as No. 309, but in Grey or Brown Cotton Pongee \$3.50  
No. 461—Same only in White Cotton Pongee \$3.50

*La Mode*  
TRADE MARK

These Service  
Frocks are  
Exceptionally  
Smart

The dresses shown are two of our most popular creations. Ask any reliable dealer to show you the La Mode Line.

No. 473—In White Cotton Pongee \$4.00  
No. 474—Same as No. 473, but in White Mercerized Oxford \$5.00

No. 356—Same, but in Black or Grey Cotton Pongee \$3.50

473



Write for our attractive little booklet "V" entitled, "Your Maid, and How She Should Dress"

HAYS & GREEN  
352 Fourth Avenue  
NEW YORK CITY

PRICES APPLY TO U. S. A.





**The Spirit of Childhood**

in its light-hearted, care-free enjoyment may lessen with the passing years, but the appealing beauty of the delicate, clear complexion will be retained by any woman who faithfully gives her skin a little attention. A few drops of

**Hinds Honey and Almond Cream**

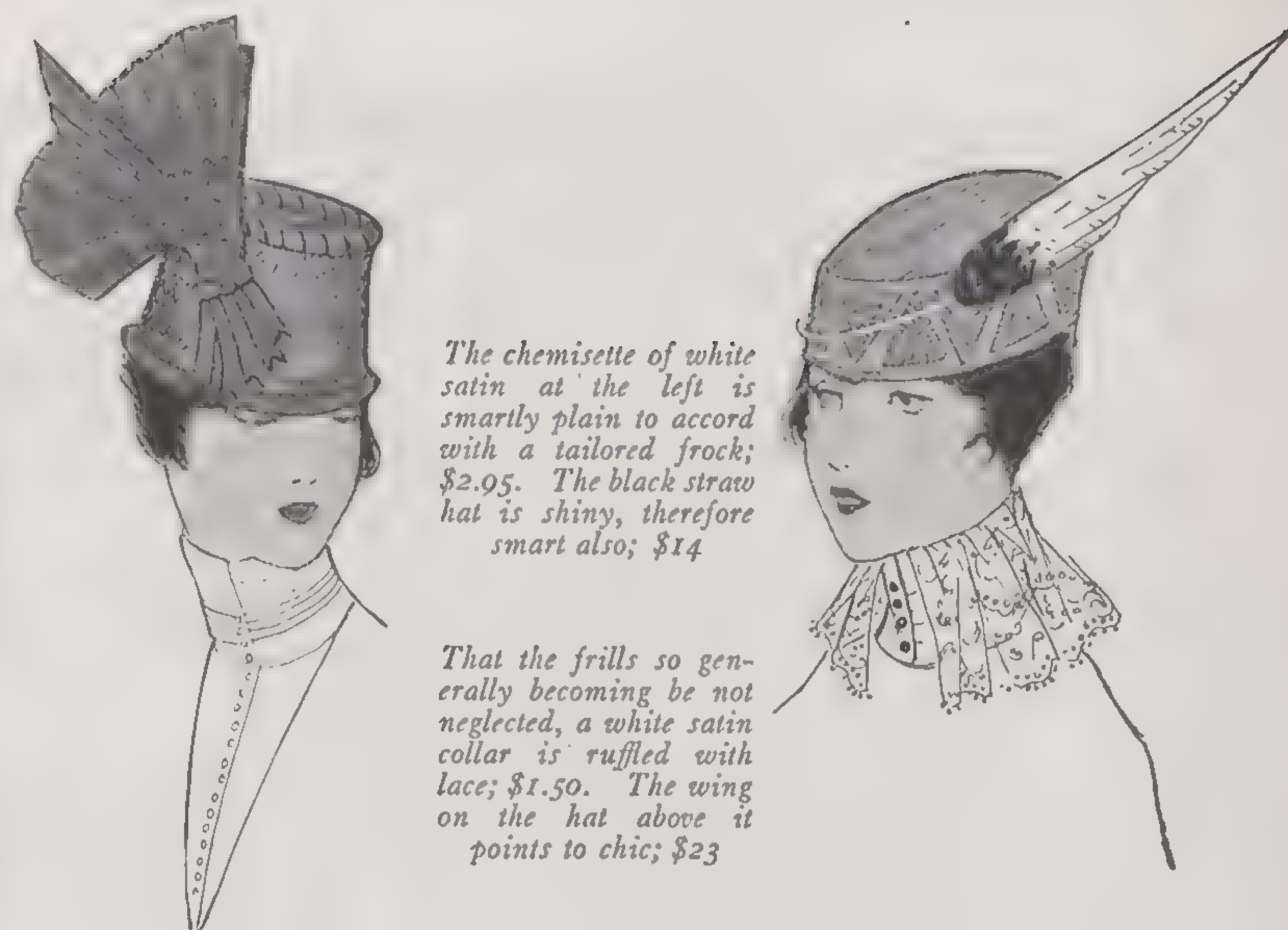
used every day—keeps the skin soft, smooth, and fine-textured; it helps wonderfully to retain the fresh, girlish loveliness of childhood days. If used before and after exposure to the weather Hinds Cream will prevent Roughness, Chapping and Windburn in any climate. It is particularly fine for sensitive skin in cold weather.

Let us send you booklet and liberal samples. Enclose 2c stamp for postage. Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c; Hinds Cold Cream in tubes, 25c.

Do not take a substitute; there are dealers in every town who will gladly sell you Hinds Cream without attempting to substitute.

**A. S. HINDS, 262 West Street, Portland, Maine**

You should try HINDS Honey and Almond CREAM SOAP. Highly refined, delightfully fragrant and beneficial. 10c and 25c. Trial size 5c postpaid.

The chemisette of white satin at the left is smartly plain to accord with a tailored frock; \$2.95. The black straw hat is shiny, therefore smart also; \$14

That the frills so generally becoming be not neglected, a white satin collar is ruffled with lace; \$1.50. The wing on the hat above it points to chic; \$23

## FOR the WARDROBE of 1916

“WHAT every woman knows” at this time of year is this,—that the accessories to complete a wardrobe are many, detailed, and, taken all in all, almost as expensive as all the rest of her wardrobe. Nor are these accessories the less important because they are details; indeed, just because they are details they are most important of all, for the details of her gowns are what mark a woman as smartly dressed.

A sports suit is nowadays necessary for a complete wardrobe, even if a woman does no more of “sports” than to go week-ending in the country. Below is photographed a very charming suit of blue velours for country wear. It is

bound on every edge with tan cloth. The novelty and the convenience of this suit lies in the fact that it is unhampered by buttons. The coat slips on over the head and the skirt folds over to one side and is held in place by a buckle and a strap.

There is a certain type of severely tailored one-piece frock which requires neckwear also severely tailored. To meet this demand, a well-known shop is showing smartly plain white satin chemisettes, one of which is illustrated at the upper left. It is fastened with white pearl buttons, and except for the few tucks on the collar it is quite plain.

Shown with the chemisette is a particularly smart, shiny black straw hat (Continued on page 126)



This country suit of blue velours bound with tan cloth presents the novelty of having no buttons, none at all. The coat slips on over the head; the skirt folds to one side and is held there by a buckle and strap; \$75



*Before Waving* *Nestlé Waved*

### The Nestlé Permanent Hair Wave

With 1916 this treatment enters upon its eleventh year. During this time over 40,000 heads were treated either by the inventor or his expert staff. Its reputation has gained with each succeeding period.

However a situation is developing in the U. S. A. which is not in the interest of the public. Many unskilled hairdressers are secretly using our name in connection with imitations established in their premises. These people give unskilled work and endanger the hair of their customers. Many ladies attracted by our own arguments in favor of permanent waving enter these places, only to leave them again with a head full of frizz dry and brittle looking, in addition, as may be the case, to some personal injury due to scalp burning.

These things are not possible at the Nestlé establishments. Not only is the heat used by the Nestlé method less than that used even for ordinary marcel waving but actually no lotion paste or chemicals are put upon the hair. Again positively no Nestlé licenses are issued without instructions taken personally from the inventor.

### The Nestlé Home-Outfit

This article is sold for \$15.00, and gives ladies the most efficient means to procure permanently waved hair in their home, in all cases where either no certified Nestlé-waver is available or where the means are limited. Purchasers of this Home-Outfit should fill in a coupon which is sent free of charge on receipt of a post card.

### The Nestol Treatment for Small Children

Mothers and nurses please ask for the literature on this subject. The Nestol treatment is of enormous importance to the coming generation because by it the only laws of hair-treatment known to science are followed. Positively every head if treated in young years can be influenced to grow curly hair no matter how straight the growth may be. The treatment is easy and inexpensive. Children brought to the Nestlé-establishment in New York are treated free of any charge until the hair grows curly.

*Illustrated Booklets are sent free of charge*

**C. Nestlé Co., 657-9 Fifth Ave. (Corner 52nd St.), N. Y.**  
Telephone Plaza 6541  
London, 48 South Molton St.



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will make you look many years younger.

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My Scientific course of Body Exercises will reduce excess flesh in any part of the body.

Get rid of the too big waist, heavy hips, fat bust and under-arms, thick thighs and shoulders. Gain health as you lose flesh. Weigh 20 pounds less, feel 100 per cent better—look like a girl. Write for booklet and guarantee.

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FEW people can remain beautiful in the midst of worries and the daily duties that exhaust one so, without the encouragement afforded by scientific treatment.

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are now easily available in your home. Here are preparations famous for quality, the result of a well known specialist's practical experience, which you can order by mail.

*Preserve All Your Natural Attractions*

**MOREY'S FACIAL CREAM**—a cleansing and revivifying preparation to speedily restore the complexion's youthful softness and exquisite appeal. Jars, 50c and \$1.00.

**MOREY'S SEA LILY CREAM**, for all irritated and unpleasant conditions of the skin. Positively prevents chapping. Reduces large pores. Tested and proved by years of popularity among those who ask for the best. 25c and \$1.00.

**MOREY'S FACE POWDER**, imparts that much desired, inevitable cool, velvety, soft appearance and feeling to the skin. Adherent and actually beneficial. All shades, 50c.

**LA PARFUM MOREY**, diffuses the elusive fragrance of mingled blooms from distant gardens to gently refresh and exhilarate. \$1.50.

**THESE PREPARATIONS** are made from the finest materials obtainable, under the personal supervision of D. H. MOREY, Face and Hair specialist, whose treatments are eagerly sought by those in a position to call at his offices.

*Your dealer should have them, but you can order by mail, as well.*

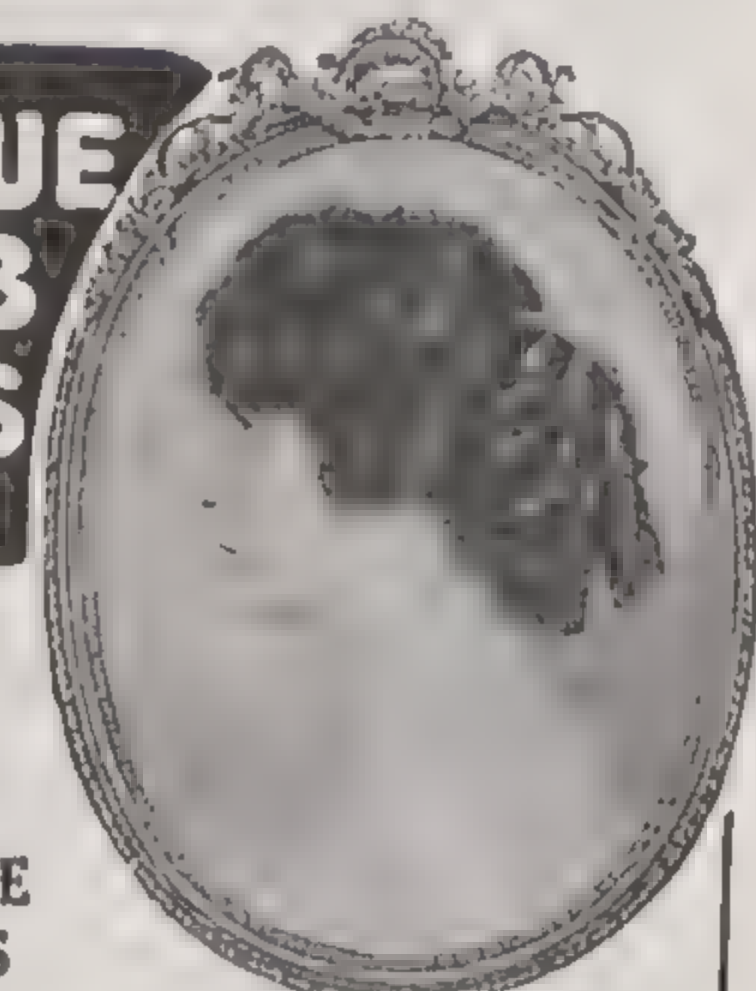
**D. H. MOREY**  
45 West 34th St. New York City

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Instantly attached to your hair by the jeweled Shell Casque Comb. Extra Fine hair, matched perfectly to the color and texture of your sample. Price \$2.50 each—including the Casque Comb—for every shade of hair except gray. Write for price of gray. Money back if not satisfactory. Becoming and dressy. Send for our new illustrated Hair Goods Catalogue. It's free.

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A true promise of the coming of another springtime—when the great clusters of lilacs once more will burst forth in a riot of color and an ecstasy of fragrance.

Lilas Arly is offered in a delicate bottle which itself is a thing of beauty.

Extract \$1.00 or \$3.00; Toilet Water \$2.50; Talcum 50c; Face Powder \$1.00; Sachet \$1.00.

Arly is the creator also of La Boheme Extract \$2.00 and \$4.00.

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Mail orders filled with complete satisfaction.

Corsets for ordinary wear on the same lines of comfort and abdominal support. Dress corset, high or low bust; corset for young girls; corset for invalids and stout women; corset for dancing and for sports.

Call at my parlors or write for Booklet No. 14, sent free under plain envelope.

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We have in stock, at all times, Black or White Hats that are not mourning

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Reg in U.S. Patent Office

The Silk Irresistible



Photograph by Ira L. Hill

In the third act of "Princess Pat," a musical play in which the singers can really sing, the dancers can really dance, and the actors really act, the Princess, Eleanor Painter, wears this lovely gown made of Soirée, the silk irresistible.

**SUPERB** by comparison with any other ultra dress silk obtainable. The only ultra dress silk which is washable.

Why not demand it in preference to the ordinary silk or some crude imitation? Look for the name in the selvage.

**Soirée** Labels in the ready-to-wear garments insure you against cheap imitations.

There are over 72 evening and afternoon colorings in **Soirée**



Trade Mark Reg. U. S. Pat. Office

**ROGERS & THOMPSON**  
Incorporated

Creators of Silks Par Excellence

357 Fourth Ave., New York City





## Suppose a Princess Came to Breakfast

### What Cereal Would You Serve Her?

That's a way to decide what will most delight the young folks in your home.

Just ask yourself what ready-cooked cereal outranks all others in enticements and in worth. If you know Puffed Wheat, your answer will name that. Or else Puffed Rice. And those, we argue, are the dainties your folks should often get.

### Grain Bubbles—Perfect Foods

Puffed Wheat and Puffed Rice are whole grains steam-exploded. Each food cell is blasted for easy, complete digestion. In that way the foods are inimitable.

This unique process—Prof. Anderson's process—puffs each grain to eight times normal size. It makes of each an airy bubble—fragile, thin and crisp. In that way, too, these are matchless foods.

The fearful heat creates a fascinating flavor, much like toasted nuts. And that was never tasted in these premier grains before.

Thus these whole-grain foods, scientifically prepared, are also food confections. Some call them breakfast bonbons.

Puffed Wheat	Except	12c
Puffed Rice	in	
	Far	15c
	West	
Corn Puffs—Bubbles of Corn Hearts—15c		

Perhaps most folks like Puffed Wheat best, with cream and sugar or in bowls of milk. But many prefer Puffed Rice.

In candy making Puffed Rice excels. Or as garnish for ice-cream. It forms a porous, nut-like confection.

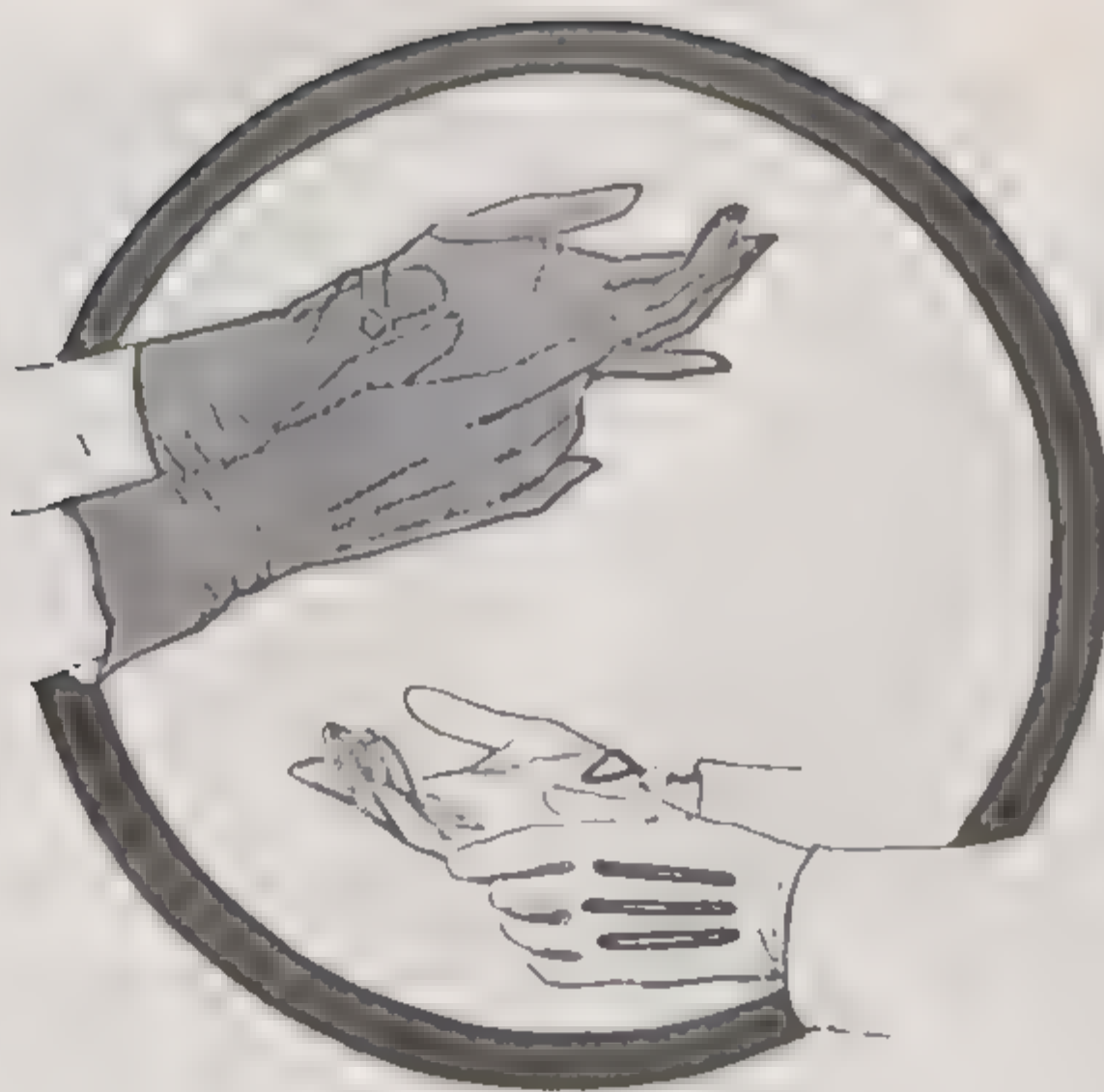
But all the Puffed Grains are delicious. We suggest a variety. Any grain which can be puffed should be served in this form. Then every atom feeds.



## The Quaker Oats Company

Sole Makers

(1125)



The glove at the top of the circle is the popular fielder model, in tan or covert color mocha, clasped at the wrist; \$2.50

The glove (bottom of the circle) is a feminine duplicate of a man's buckskin glove, one-button, black-stitched; \$3.50

## FOR the WARDROBE of 1916

(Continued from page 124)

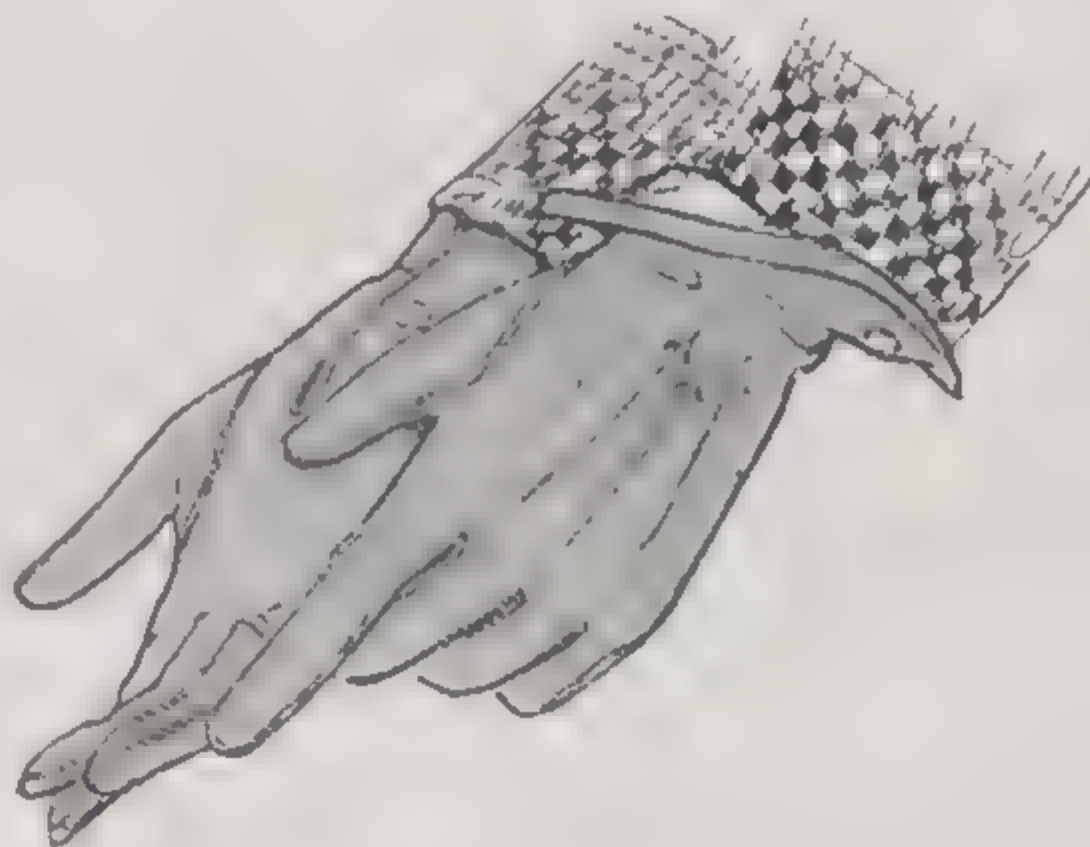
trimmed with a black wing and with black satin ribbon laid in folds around the crown and used as edging to the brim, if the brim of this hat may be called that. Black grosgrain ribbon edges the wings.

To be worn with the softer sort of dress comes a little white satin collar with a ruffle of écru net lace as shown at the upper right on page 124. With it is worn a hat made of a new straw that somewhat resembles the very shiny straw used last season. A particularly smart effect is gained when, as on the brim of this hat, the straw itself is used for a design on the background of the straw. A smart wing in a color contrasting with the color of the straw trims the hat at one side.

### RUFFLES RETURN AGAIN

For a simple collar and cuff set nothing could be more attractive than the set of white Georgette crêpe lined with white voile and very prettily hand-embroidered, illustrated at the lower right on this page. And to illustrate that ruffles are by no means out of the mode, there

*Note. — Addresses of the shops where these articles may be purchased will be furnished on request, or The Vogue Shopping Service will buy for you without extra charge. Address Vogue*



is the embroidered chemisette and collar illustrated at the lower left. This chemisette and collar may furnish a dainty top for the serge or silk gown.

### GLOVES—EVER A NECESSITY

The three types of gloves shown on this page are all excellent for sports wear and are particularly good for motoring. The one to the left in the circle above is the popular fielder model, made of mocha with piqué stitching. This glove has a clasp at the wrist to hold it snug, and comes in tan and the new covert color with self-colored and two-tone stitching.

Probably the smartest of the three pairs of gloves sketched is the glove at the bottom of the circle above. This glove is made exactly like a man's one-button buckskin glove. Buckskin is much warmer than the average skin.

Shown in the middle of the page is a wool-lined glove for rigorous weather. It is of tan Russian Kasson cape and is really a cape glove made over an especially knit seamless wool glove, and is consequently warmer than the average lined glove. The wrist is securely fastened with a small strap and clasp.

*A glove for very rigorous weather and very hard wear is of Russian Kasson cape made over a knit seamless wool glove; \$2.50*



To give a crowning dainty touch to the dark serge or silk gown, comes this chemisette and collar of net, embroidered and plaited; \$2.50



For becoming collar and cuffs, nothing is daintier than a set made of Georgette crêpe hand-embroidered in a not-too-elaborate design; \$3.50



Look for  
this Label



## UTICA Sheets and Pillow Cases

THE "Utica" label is a pledge of quality—a passport to the best homes—a surety of longest wear and biggest money value in sheets and pillow cases.

Our "Mohawk" Brand is a good sheet, not quite so heavy as "Utica."

Sold by dry goods stores everywhere.

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## Physical Victory!

What does it mean to you?

It means that every organ of your body is

Strong—Vigorous. Free from Chronic Ailments. Your Skin is Clear. Your Eyes are Bright. You are Vibrant with Animation.

Perfect Health is Your Birthright.

A Beautiful Figure Educative and Refining.

Your figure, face and grace of movement should be the most artistic influence in your home. Your body should be so healthy and so perfect in its action that you are practically unconscious of it. Your brain should be clear and alert; you should bubble over with vitality and good spirits.

I have Reduced the Weight of 35,000 women and have



Increased the Weight of even more.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to common sense.

I have helped 75,000 of the most refined, intellectual women of America to regain health and good figures. I have taught them how to keep well. Why not you? You are busy—all the more reason for maintaining your health and figure. Can you not devote just a few minutes each day in the privacy of your room to scientific, practical principles of health arranged to fit your individual case and needs?

What I have done speaks for what I can do and am doing daily. I cannot tell you what a satisfaction this very work is to me. The most progressive physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work. My simple, common sense, practical, individual methods will delight you at the very start.

No Drugs No Medicine You can be SO well

I study your health symptoms to determine what vital organs are weak, out of place, or not doing their proper work. Then my exercises strengthen and hold them in place, because the exercises develop and regenerate the nerves and muscles controlling them, promoting a circulation of good, warm blood, purified by deep, correct breathing. By following my directions such ailments are relieved as

Indigestion Nervousness  
Constipation Torpid Liver  
Anemia Rheumatism  
Sleeplessness Headaches  
Suffering in Pregnancy

and many others resulting from poor circulation, weak action of vital organs, lack of resistance, etc. Most women can have better figures and better health, with less effort and time than they now expend in bearing up under the burdens of their weakness.

Sit down and write me NOW. Don't wait. You may forget it. I have had a wonderful experience and I shall be glad to tell you about it.

SUSANNA COCROFT

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Expressing Balance—Ease

Rand McNally & Co., has just published Miss Cocroft's new book, "Beauty Duty." For sale at all booksellers. Beautifully bound.

## Transformation Simplex

A revelation to women with straight, thin or gray hair. Light and airy with a perpetual loose wave. It provides a charming coiffure that is never disarranged and cannot be detected—it saves your hair from the injurious effects of curling.

The Simplex may be dressed in any style. A visit to our parlors will convince you of the superiority of our goods. This is the only Hair Shop in America with a Paris establishment.

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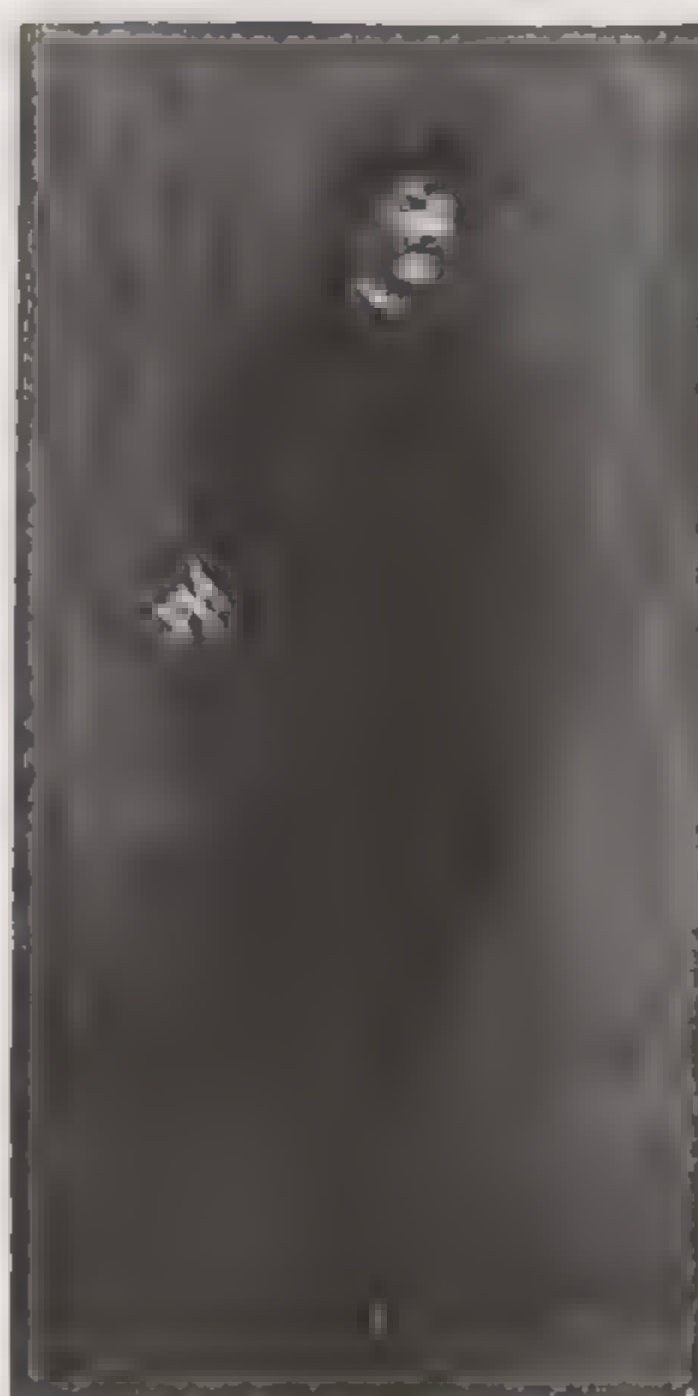
## Distinctive Homes

are not necessarily the most expensive—those who wish their homes to express distinction should make a study of the best examples of home decoration, both here and abroad. The only magazine which adequately deals with all phases of decorative art and which is edited entirely for those who wish beautiful surroundings is

## Arts & Decoration



Well chosen decorative accessories are of paramount importance



Arts & Decoration deals with every phase of art

One dollar invested now in a six months' trial subscription to Arts & Decoration may be the means of giving your home that touch of individuality which raises it from the commonplace to the distinctive. The full color-plates alone make the magazine worthy of a place on your library table.

Each number contains numerous profusely illustrated articles on distinctive homes, antiques, paintings and the various phases of art which are of essential interest to all lovers of the beautiful.

The regular subscription price of Arts & Decoration is three dollars a year. In order that you may immediately become acquainted with the magazine we are offering a special short term trial subscription for one dollar. Sign the attached coupon and send it now before you forget.

Arts & Decoration, 434 Lafayette Street, New York

Please send Arts & Decoration for the next six months, for which I enclose \$1.00.

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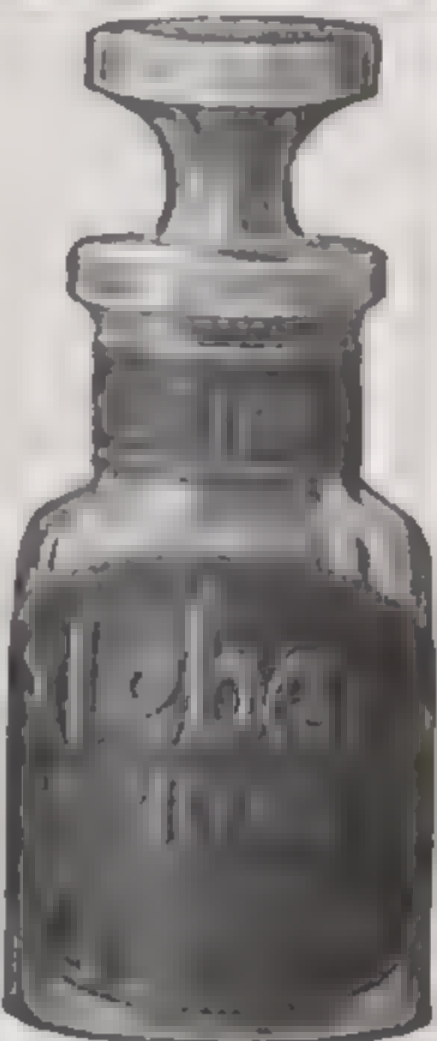
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Send 15 cents  
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Petite Sample  
of the Nouveau odor  
"ADORATION"

in Glebas Inspiration  
LEADS that indefinable something which mutely bespeaks refinement. Leaders of New York society were quick to learn its distinctive individuality. Sample is sufficient for three weeks' use.

Special Size Bottle  
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ERSKINE-DANFORTH CORPORATION  
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A Danersk Dressing Stand (No. 800); 17 in. x 32 in.; 30 in. high; Mirror 18 in. x 24 in.; 1 drawer.

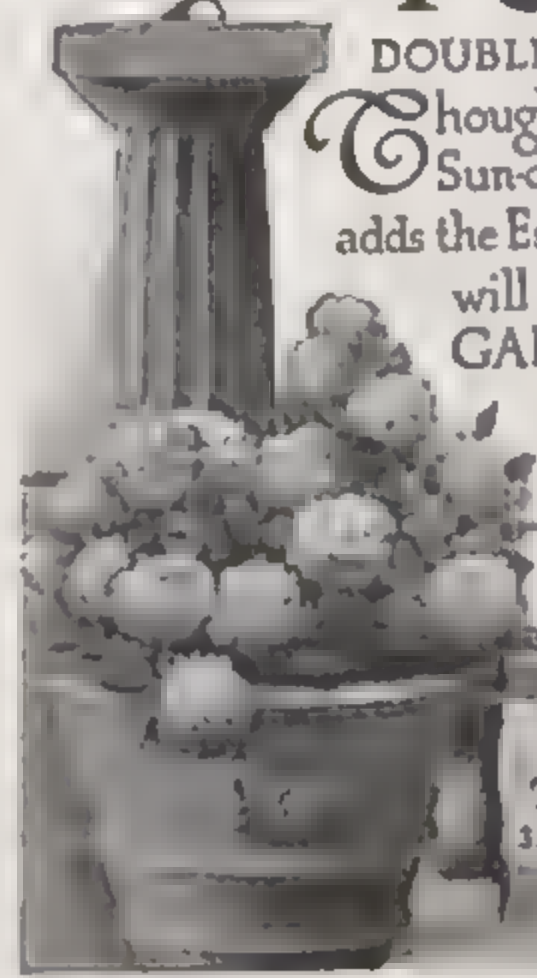
Our Painted Furniture has rare charm and should be of especial interest now to all who have homes to furnish. Unified schemes for single rooms, suites, or the house complete. We also execute Colonial and English reproductions of distinctive character.

## CALLOWAY POTTERY

DOUBLES THE GARDEN'S CHARM

Though your Garden be Small, a Sun-dial, Bird Font or Gazing Globe adds the Essential touch, while your Plants will have New Beauty in Artistic CALLOWAY Pots, Boxes and Vases.

A Wealth of Suggestions for Making your Garden Attractive will be found in our Catalogue which we will mail upon request



CALLOWAY  
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## Daily Bran In 50 Dainty Ways

You'll make bran a daily diet when you know its good effects. It's a fast-growing habit.

Its laxative action is needed. Its lime and its phosphates are needed. Try it one week and you will never omit it.

The efficient form is bran flakes. The right way to serve it is mixed in a wheat food. Make it dainty and inviting, a part of well-liked foods.

With the Pettijohn products you can serve bran flakes in 50 winning ways. And any wheat food you make with them contains 25 per cent of bran. Their regular use means a constant supply.

## Pettijohn's Flour Bran Flaked

This is fine patent flour mixed with 25 per cent special bran, largely in flake form. Use like Graham flour in any recipe. 25 cents per large package.

Pettijohn's Breakfast Food is soft wheat rolled into luscious flakes hiding 25 per cent unground bran. A morning dainty liked by everyone. 15 cents per package.

Both are sold by grocers. One of them, in some form, should be served at least once a day. You will find recipes on the packages.

**The Quaker Oats Company**  
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Make the Winter Evenings Shorter with  
the Vassar  
**FRIZZLER**  
price \$4.00

A "NEW-OLD"  
fireplace fixture for  
toasting marshmallows  
and frankfurters; broiling a chop  
or a bit of steak.

Made in different  
patterns including the Yale,  
Vassar, Salem, Old  
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At Gift Shops, Quality  
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Send for Booklet showing  
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Made in U. S. A. by the  
**IRVING IRON WORKS CO.**  
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Select Country Places  
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**At Greenwich, Conn.**  
Tel. 866 Greenwich Smith Building

## YVETTE GUILBERT —PREMIÈRE DISEUSE

(Continued from page 47)

the hour. You are back in the mysterious and dreaming East, where millions meditate upon the immanence of God—back in that year of years from which our time is dated. You see a heavy, weary woman toiling toward a tavern; you see her rebuffed rudely by a fat-pursed hostess; you share the timorous despair of her humble husband; you are relegated to the stable, and breathe the breath of cattle. There is a pause—a silence. Then, suddenly, there comes a chant as of a host of angels, trumpet-tongued, blaring forth the miracle of birth beneath the dancing of a million stars.

### WINGS TO THE IMAGINATION

No play has ever made you conscious, with such keenness, of so much of human life; no music has ever given such wings to your imagination. You begin to wonder what has happened to you; you begin to realize that, in the drama of your own experience, the thrilling stage-direction has at last been written—"Enter Art"! But, once again, the great woman pauses, and is silent, and stands still, and speaks. Next, she tells you, she will render an old-time ballad of the death of Christ. This ballad, in the sixteenth century, was chanted every Eastertide before the portals of all the great cathedrals of France. There is a silence, and a pause. "Including the Cathedral of Rheims," the artist adds: and you feel great tears welling up into your eyes.

Thence, forward through the centuries, she leads you through the history of France, projecting many ballads of the people, nearly all by nameless authors—some tragic, some poignantly pathetic, others charmingly alluring, others brightly gay. She changes her costume to suit the changes of the centuries; she alters her carriage, her gestures, the conduct of her voice, to suit the alterations of the moods that she imagines. But, every time, she seems to crowd the stage with many living people; and always she overwhelms the audience with the spirit of the piece that she is rendering.

You come away from her performance, swimming in a phosphorescent sea. For two hours you have worshipped in a temple where beauty is truth, truth beauty; and now you know that nothing else on earth is worth the knowing. You have been seeking, all your life, for Art; and at last you have met it face to face; and you are not afraid, but there is a terrible, sweet singing in your soul.

You have been reminded, in a single afternoon, of the great person that you meant to be when you were twenty-one; you have been enlisted, once again, in the little army of the good and faithful who labor evermore without discouragement to make the world more beautiful; you have been allured once more to such a love of the loveliness of language that you no longer hear the strident voices of the people in the subway; you have been taught to imagine the possibilities of civilization; you have sold your soul to Art, and deemed the bargain generous.

### THE ART OF SAYING THINGS

There is no word in English for that medium of Art of which Yvette Guilbert is the supreme and perfect master. It is not acting, it is not singing, it is not recitation; yet it combines the finest beauties of all three. It offers simultaneously an interpretation of literature and an interpretation of music; and it continually reminds you of what is loveliest in painting, in sculpture, and in dancing. The French call her a *diseuse*—that is to say, a woman who knows how to say things; and when we think how few people in the world this phrase could justly be

applied to, we shall no longer wonder at the rarity of her performance.

The art of saying things, as exemplified by Madame Guilbert, has become, indeed, a synthesis of all the arts. Details have been selected from the methods of all the known media of expression and have been arranged in a perfectly concordant pattern. All the arts are merely so many different languages to give expression to the same essential entity; and this essential entity—which constitutes the soul of art—is rhythm. Painting, sculpture, and architecture make rhythmic patterns to the eye; music, poetry, and prose made rhythmic patterns to the ear. The art of Yvette Guilbert does both. By her bodily movements, her gestures, her facial expression, she makes patterns in space, to charm the eye; and by her enunciation of words and music, she makes patterns in time, to charm the ear. She has developed a universal language—a way of appealing simultaneously and with equal power to the deaf and to the blind.

### PERFECT MASTER OF PERFECTED MEDIUM

The secret of her art is a mastery of rhythm—the quintessential element of all the arts that have ever been developed by mankind; and of this element her mastery is absolute. She is one of the great artists of the world—not only of our time but of all times. She belongs to that high company that is graced by Donatello, Gian Bellini at his best, Mozart, and Keats—the perfect masters of a finally perfected medium.

Her art, alas! is not like theirs immortal, for the medium of her expression is the perishable temple of the human soul; but to us, who are privileged to see and hear her, the beauty that she bids to be appeals more poignantly because of the tragic sense that it is transient. It seems, indeed, an image of that "Joy, whose hand is ever at his lips, bidding adieu."

But Yvette Guilbert is not only a great artist, she is also a great woman; and this fact adds the final needed note to a performance that is necessarily so personal as hers. There are not so many really great people in the world that it can ever cease to be a privilege to come into their presence. She is a great woman, because—in Whitman's phrase—she "contains multitudes." She sits serene upon that height of civilization toward which uncounted generations have been toiling since the dawn of time; and, throned upon the summit, she "throws little glances down, smiling, and understands them with her eyes."

She is not only supreme in art; she is also supreme in personality. She seems to incorporate within herself the very essence of the nation that has engendered her. "Though fallen on evil days—on evil days though fallen, and evil tongues," a clear majority of living men still realize that there is such a thing as truth, and such a thing as beauty, and such a thing as right, and are ready to die for the idea that civilization is a better thing than barbarism. To all who are so minded, the most inspiring ideal that is tingling in the world today is the ideal of that beleaguered country that is holding firm the ramparts of the only world worth living in: that country of the neat and nimble speech, that country of sweet reason and unfathomable tenderness of heart, that country of liberty, equality, fraternity, that country which is the second home and foster-mother of all the artists of the world who meditate beneath the stars. All that this leader of the nations has to say seems summed up and expressed in the incomparable art of this incomparable woman. It is as if great France had blown a kiss to us across the seas.



## Do You Want a Perfect Skin?

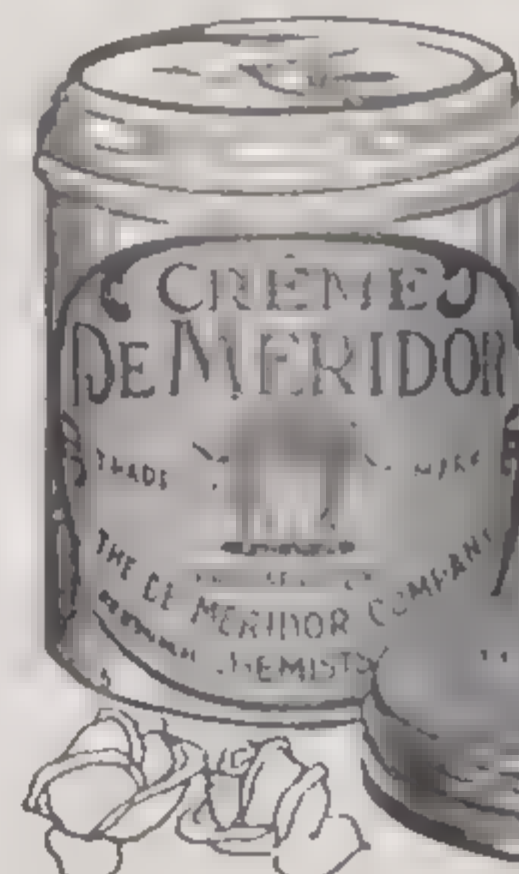
Remember, it takes a little time and patience, but you can have it, if you choose.

Crème de Meridor used according to directions will free your skin from blackheads and blemishes, give it the fascinating glow of health and the irresistible charm of fresh cleanliness.

## Crème de Meridor (Greaseless)

will absolutely defeat Old Father Time's purpose and keep your skin young.

It's the original greaseless cream—compounded by a patented process. Imitations are poor substitutes. At all good stores, 25c. and 50c. a jar. Write for free sample with booklet, "What the Stars Tell Us."



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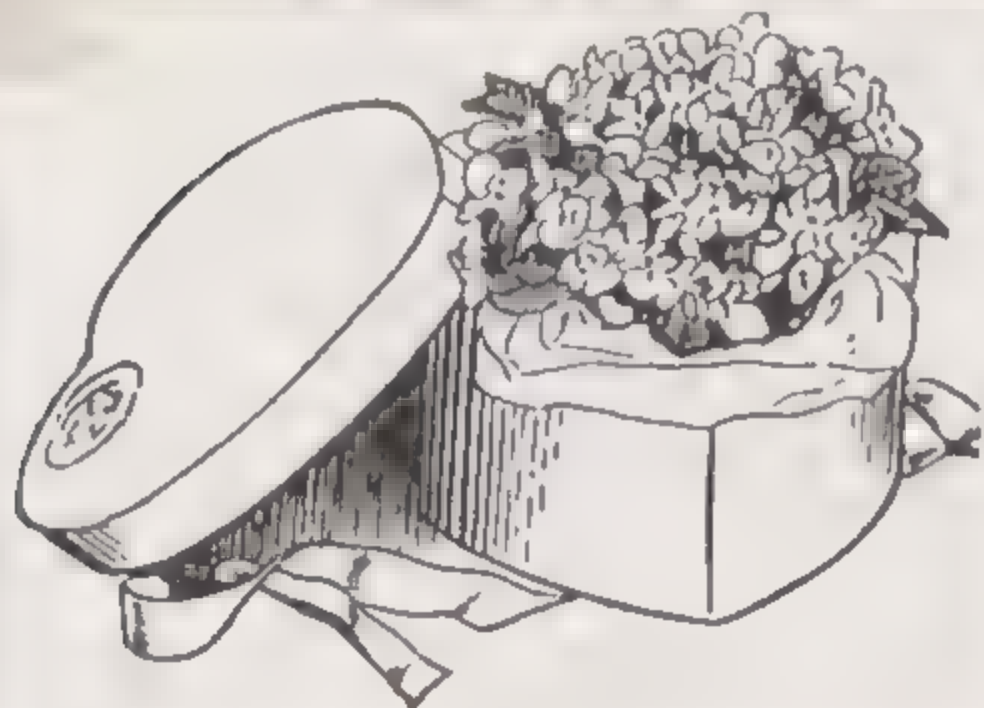
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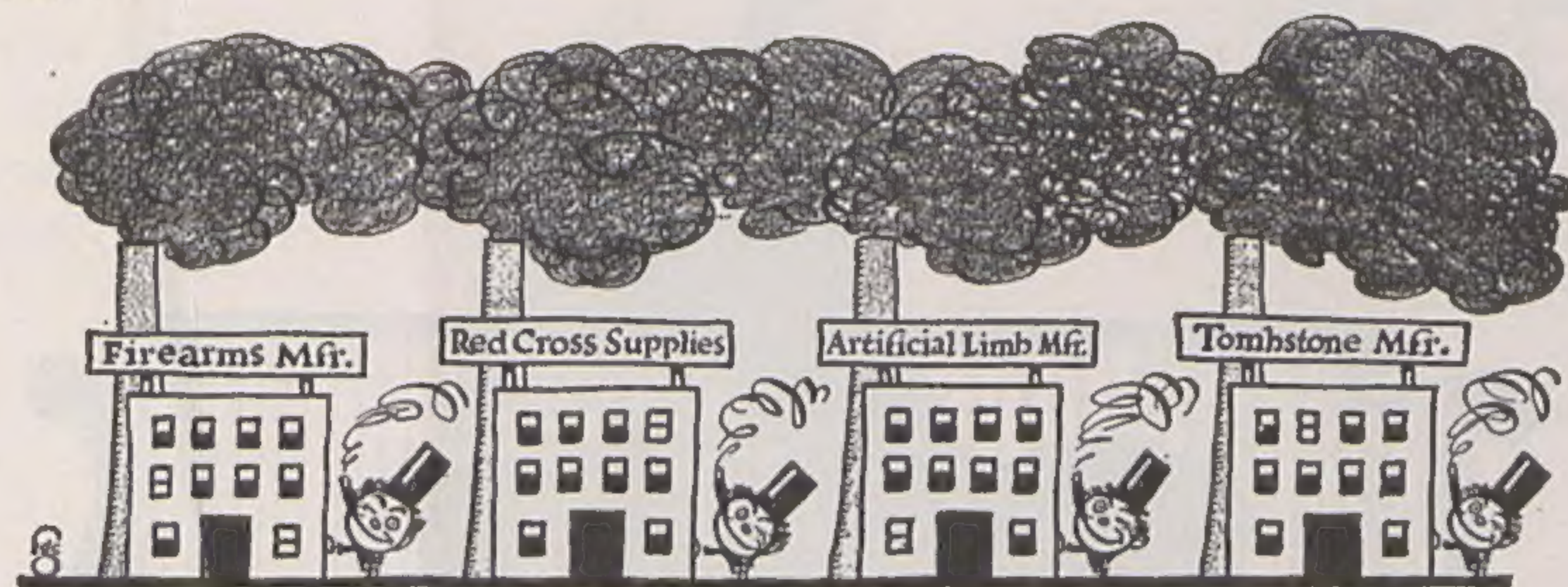
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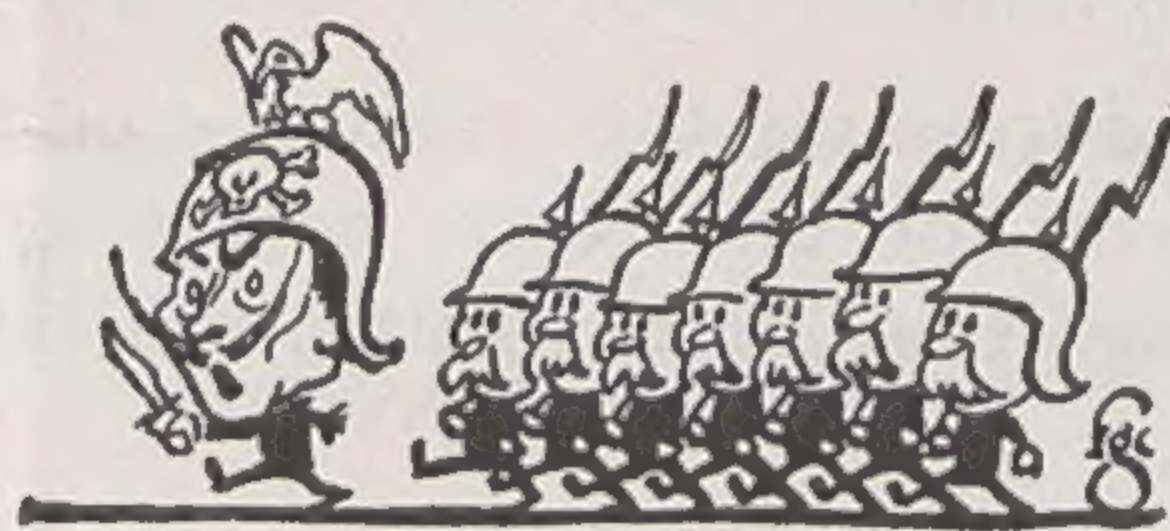
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